VOGUE

JANUARY 15

Remaking Yourself



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 16

50 CENTS

COPYRIGHT 1957, THE CONDÉ NAST PUBLICATIONS INC.

LUXURY TAILORED BY EINIGER

NEW DAY AND NIGHT EXCITEMENT

Vera Maxwell's day costume—an easy coat with her unmistakable effortless cut highlighted by one huge pocket...in Einiger's version of the raw silk look. The coat lining and sheath is toast worsted flannel. Monte-Sano & Pruzan's theatre suit, in a dream fabric of cashmere and lurex, is hip hugging with new bloused jacket and frame-away collar. Write to us for store nearest you. Einiger Mills, Empire State Building, New York 1, N. Y.

HATS: JOHN FREDERICS



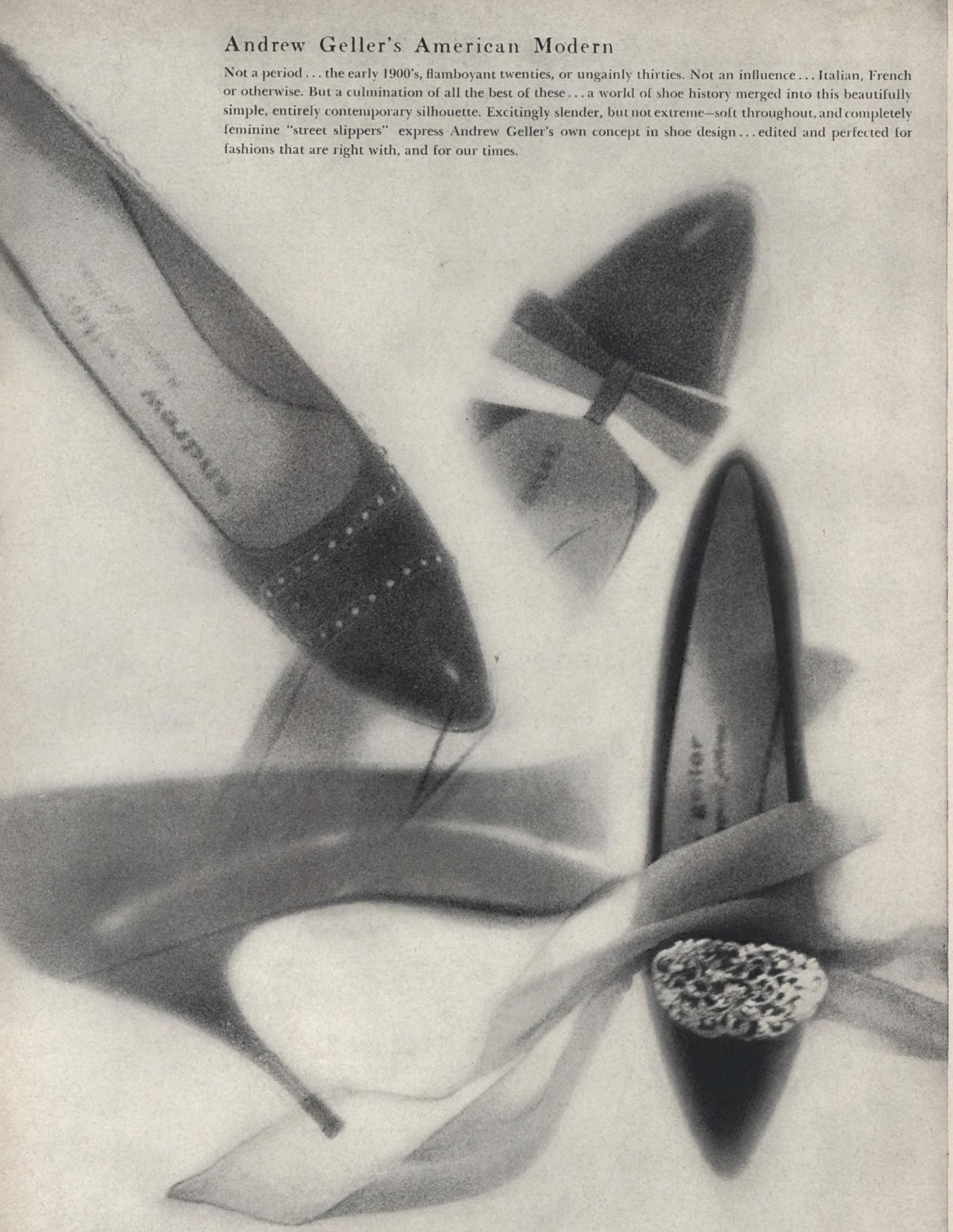




ARTHUR JABLOW, INC., 530 SEVENTH AVENUE, NEW YORK 18, NEW YORK • AT FINE STORES EVERYWHERE INCLUDING BERGDORF GOODMAN, *New York;* NEIMAN MARCUS, *Dallas;* J. P. ALLEN, *Atlanta;* BRAMSON'S, *Chicago;* SAKOWITZ BROS., *Houston.*

Andrew Geller's American Modern

Not a period . . . the early 1900's, flamboyant twenties, or ungainly thirties. Not an influence . . . Italian, French or otherwise. But a culmination of all the best of these . . . a world of shoe history merged into this beautifully simple, entirely contemporary silhouette. Excitingly slender, but not extreme—soft throughout, and completely feminine "street slippers" express Andrew Geller's own concept in shoe design . . . edited and perfected for fashions that are right with, and for our times.



new york chicago miami beach

BASSMAN PHOTO

COPYRIGHT 1952, THE CONDÉ NAST PUBLICATIONS INC. THE ENTIRE CONTENTS OF VOGUE INCORPORATING VANITY FAIR—TEXT AND ILLUSTRATIONS—ARE PROTECTED BY COPYRIGHT IN THE UNITED STATES AND COUNTRIES SIGNATORY TO THE BERN CONVENTION AND THE PAN AMERICAN CONVENTION. ALL RIGHTS RESERVED. TITLE VOGUE INCORPORATING VANITY FAIR REGISTERED IN U.S. PATENT OFFICE. VOGUE IS PUBLISHED SEMI-MONTHLY EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N.Y. EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONNECTICUT. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. SUBSCRIPTIONS $7.50 A YEAR, $12 FOR TWO YEARS, $17 FOR THREE YEARS, PAYABLE IN ADVANCE. TO POINTS OUTSIDE CANADA, U.S.A., AND POSSESSIONS, $15 PER YEAR. SINGLE COPIES FIFTY CENTS IN U.S. AND CANADA. $1 ALL OTHER COUNTRIES. FOUR WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, GREENWICH, CONNECTICUT; GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST WRAPPER.

AMERICAN VOGUE

JESSICA DAVES
Editor-in-Chief

ALEXANDER LIBERMAN
Art Director

Senior Editors:
ALLENE TALMEY, Feature Editor
PRISCILLA PECK, Art Editor
MARGARET CASE

Managing Editor:
CAROL PHILLIPS

Fashion Editors:
NICOLAS DE GUNZBURG
CATHERINE McMANUS
BABS SIMPSON
KATHRYNE HAYS
MARGARET INGERSOLL
DENISE LAWSON-JOHNSTON
DESPINA MESSINESI
GRACE MIRABELLA
BETTY RHINEHART
RUTH SUBLETTE
CHESBROUGH RAYNER, Shop Hound
ELEANORE PHILLIPS, Los Angeles
SUSAN TRAIN, Paris

Executive Editor:
MILDRED MORTON

Beauty Editor:
BABS LEE

Associate:
CATHERINE GRAVETT

Copy Associates:
LYDIA McCLEAN
MAUREEN FOUNTAIN

Feature Associates:
ROSEMARY BLACKMON
MARY ROBLEE

Fashions in Living:
ALISON BISGOOD

Travel Editor:
EVELYN CLARK

Contributing Editors:
MAB WILSON
MILLICENT FENWICK
THOMAS W. PHIPPS

Copy Executive:
JEANNE BALLOT

Layout:
MARCEL GUILLAUME
JACK MOGNAZ
G. WOODFORD PRATT

Merchandising Service:
DOROTHY PARK, MARY JANE POOL

Men's Merchandising Editor:
ARTHUR TODD

Advertising Director:
HAROLD B. HOLTZ

Advertising Manager:
WILLIAM C. STOWELL

Eastern Advertising Manager:
RICHARD McMAHON

NEW ENGLAND OFFICE
Statler Building, Boston 16, Mass.
Manager: John Brunelle

WESTERN OFFICE
Wrigley Building, Chicago 11, Ill.
Manager: Harold S. Zewiske

PACIFIC COAST OFFICE
631 S. Westmoreland Ave., Los Angeles 5, Cal.
Manager: Robert J. Lapham

BRITISH VOGUE
37 Golden Square, London W.1.
Editor: Audrey Withers
Chairman: Harry W. Yoxall
Managing Director: R. A. F. Williams

FRENCH VOGUE
4 Place du Palais Bourbon, Paris 7
Editorial Director: Michel De Brunhoff
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

VOGUE IS PUBLISHED BY THE
CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone—LExington 2-7500

Edna Woolman Chase, Editor Emeritus
I. S.V.-Patcévitch, President
Frank F. Soule, Vice Pres. and Adv. Dir.
Benjamin Bogin, Vice Pres. and Treasurer
Mary E. Campbell, Secretary
Perry L. Ruston, Business Mgr.

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

JANUARY 15, 1957

COVER

Beginning this Remaking Yourself issue:
make-up for hair—
a quick (twenty minutes) change
from dark brown to golden red.
The method, Clairol's Cherry Silver,
one of the new tints
turning many heads into redheads now.
The hair, cut and coloured by Guillaume
at the Marcel Salon.
The rest of the make-up: focused on eyes.
Eyelashes brushed with
Maybelline's Sable Brown mascara;
natural eyebrow line, heightened by
feathered strokes of Dark Brown eyebrow pencil.



KAREN RADKAI

REMAKING YOURSELF

39 Vogue's eye view re this issue
40-45 Remaking a wardrobe on the basis of black
54 Remaking your idea of stress. An interview with Dr. Hans Selye
56 Remaking your measurements
58 Remaking your face
62-65 Replanning tweeds on a year-round basis
66 Remaking your talk. By William Douglas Home
68 Refueling your interests
101 Remaking a house

OTHER FASHIONS

46-53 New way to dress for the sun
59 Black tulle dinner hat
74 Lilac: fresh colour for lingerie
76 The negotiable dress
78 The 1957 suit—less jacket, more fashion
80 Vogue Patterns worth a twice-over
82 Uniform for a holiday—ten new looks
84 The little black dress—in blue and yellow
86 Shoe plans with more colour
88 Flowers for the whole year: 1957 change
90 Print weather: an arm's length away
92-97 Three-climate clothes—southerly direction

OTHER FEATURES • ARTICLES • PEOPLE

37 Gossipy Memo on Travel: Bermuda
67-69 Vogue's Spotlight
70 "Gromaire." By Alexander Liberman
72 Madame Hugo Gouthier; Princess Del Drago
98 People Are Talking About . . .

VOGUE'S FASHIONS IN LIVING

99, 102 The replanning of a small apartment
104-107 The remaking of a week-end house
108 "Eggs: Common Sense and 8 Recipes." By Harriet Van Horne

BEAUTY

56 The new systems for spot-reducing
59-61 The 8-faced woman—one woman, eight varieties of make-up

DEPARTMENTS

30 Vogue's School and Camp Directory
32 Shop Hound

Vol. 129, No. 2
Whole No. 1982


PALIZZIO
new york
The beautiful blondes . . . tawny and flax calf combined. A two-tone look,
natural fashion for '57 . . . in a tapered spec-pump, about 23.00 the pair.
And matching Palizzio handbag, about 24.00 plus tax
how beautifully they fit...that's the PALIZZIO tradition

JOHN FREDERICS HAT



FROM
PARIS
TO YOU

— adapted by the skilled hand of

DAN MILLSTEIN

Rectangles of ribbon pave the shawl collar and the slim skirt of a suit derived from the Parisian. In Forstmann's worsted Telga. Black, navy and gray. Sizes 10 to 18. About $110. Featured exclusively at our Paris Import Agency in your city, or write to Dan Millstein, Inc., 205 W. 39th Street, New York.



Moygashel linen: mint-cool mint-striped

harmay carves candy-cane slimness into a dress that blouses newly, gently above a generous leather belt. By Geoffrey Beene. In crisp, cool Moygashel linen, white-striped on red, brown or navy. Lord & Taylor, New York; Gus Mayer, New Orleans; Neustetter Co., Denver. Hat, John Frederics. Background, East of Suez. For those who love to sew—this, one of many handsome Moygashel linens, can be found by the yard at fashion fabric counters everywhere or write Hamilton Adams Imports, Ltd., 10 East 39th Street, New York.


Maria Martel Jack Schaefer Shoes
An act of Grace
in Bianchini
crepe de chine
RosalieMacrini
550 SEVENTH AVENUE NEW YORK 18
BONWIT TELLER, MONTALDO'S AND DOOP'S

THE

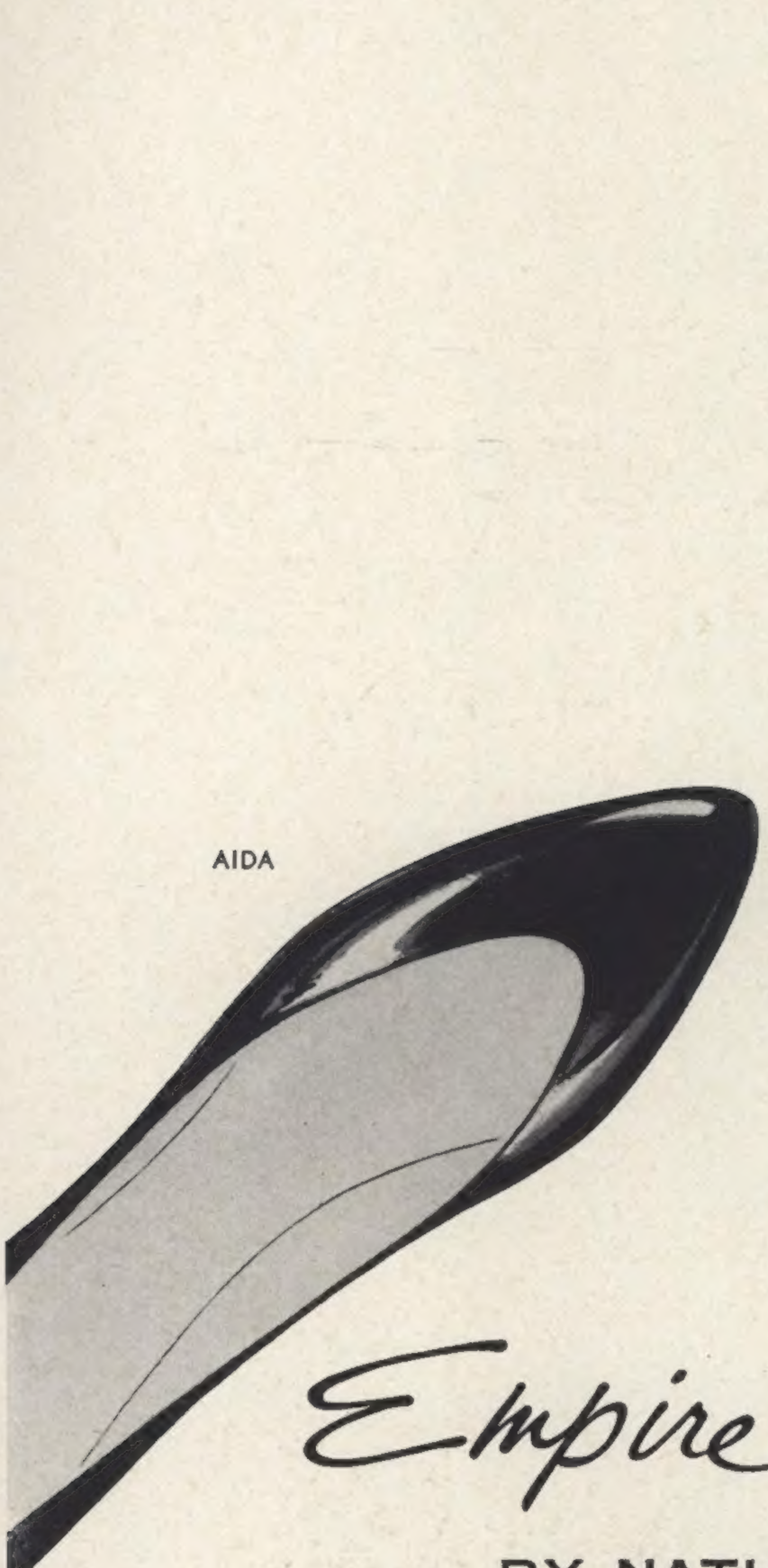
SLENDER

LOOK

ON THE

SHAPED HEEL,

MID-HIGH



AIDA

Empire pumps

BY NATURALIZER



PO

Empire Pumps **11.95 and 12.95**

Other styles, 8.95 to 12.95. Higher Denver West and Canada.

For nearest dealer write Naturalizer Division, Brown Shoe Company, St. Louis.
Also manufactured in Canada by Perth Shoe Company, Ltd., Perth, Ontario.

A Product of Brown Shoe Company



Naturalizer®

THE SHOE WITH THE BEAUTIFUL FIT



the look a man likes...interpreted with obvious effectiveness in marvelous new knitted Helanca® nylon by Jantzen-Cuba... eloquent shapery eloquently assisted by the fabulous new Jantzen "Bravo!" swim bra, the first detachable swim bra,* a Jantzen-exclusive to give you complete figure glamour. "Vedado", left, long in the sleeves, low in the neckline, new departure for swimming, dramatic dry-off costume 39.95... "Veradero", right, cap-sleeve sheath 29.95. (prices in U.S.A.)

Jantzen Inc • Portland 8 • Oregon

*PATENT PENDING

RIGHT: *Deck sports call for beautiful shorts like these in Caribbean blue Crashmere, worn with a bateau-neckline blouson in blue and white print. Also in luggage tan. The blouse, about $8; shorts about $8.*

BELOW: *Ready for lunch afloat or ashore! Her costume a breeze-swept lawn blouse—and see how the stripes make a pattern—with a side-pleated skirt. White ground with Caribbean blue and sea green; or white with old gold and charcoal green. Blouse about $12; skirt about $15. Belt extra.*

GRACE

CRUISE COTTONS

BY EVERFAST®

FASHIONS BY
Nelly de Grab

PLUCER

GRACE LINE

CARIBBEAN
SOUTH AMERICAN
CRUISES

RIGHT: *Perfect for shore trips . . . the blouson worn with the slim, smooth, tapered skirt. Both in Caribbean blue or sunny luggage tan. Each about $10.*
Cool as a breeze . . . the flower striped ensemble in sea spray blue or luggage tan on fine white Cairolawn. The skirt, pleated fore and aft, about $15; the blouse about $10.

THE ENTIRE COLLECTION
IN SIZES 8 TO 16.

B. ALTMAN & CO.
Fifth Avenue
White Plains
Manhasset
Short Hills

CARSON, PIRIE SCOTT
Chicago

FROST BROS.
San Antonio

THE HALLE BROS. CO.
Cleveland

HARTLEY'S
Miami

D. H. HOLMES, LTD.
New Orleans

THE J. L. HUDSON CO.
Detroit

I. MAGNIN & CO.
California and Seattle

and other leading stores.



GRACE LINE CRUISES on the luxurious *Santa Rosa* or *Santa Paula* sail from New York every Friday for twelve glorious days . . . stopping at four fascinating Caribbean ports. Daytimes you'll swim in the big outdoor pool, relax in the sun, enjoy new friends. Evenings are star-studded and gay with dancing in the Club. Spacious staterooms—all outside, each with private bath—outstanding food, impeccable service . . . it's wonderful!

NELLY de GRAB calls her versatile separates "Sailaways" . . . and gives them the fresh, cool, wonderful look that makes them exactly right for shipboard wear. She has chosen superb cottons by **EVERFAST**® . . . fine Cairolawn and crisp Crashmere . . . in clean, beautiful colors that stay bright—and pack well because they are made crease-resistant by **EVERGLAZE**®.

cotton at its fashion finest





The peerless sharkskin of Arnel

ARNEL TRIACETATE is the new Celanese ease-of-care fiber that makes sharkskin behave as it never has before. In the most dazzling white you have ever seen—it has a thorough-going resistance to wrinkles and dirt. You can wash it right in your Bendix, pack and unpack it without a worry, and live in it coolly all through summer. Celanese Corporation of America, New York 16.

LEISURE SHARKSKIN BY COHAMA, DRESS BY NANTUCKET NATURALS. In white, sizes 10 to 18. About $29. Bonwit Teller, all stores, New York; Julius Garfinckel & Co., Washington, D. C.; Montaldo's, all stores; I. Magnin, California & Seattle; Frost Bros., San Antonio. For more stores see page 30.

Celanese® Arnel®

ARNEL*

*This is the official Arnel symbol—evidence that this new triacetate fiber has been pre-tested for performance claimed.

ARNEL . . . A Celanese CONTEMPORARY FIBER



This Swept-Wing Dodge Custom Royal Lancer 4-Door rules the road in style and power!

Step into the wonderful world of AUTODYNAMICS

It is *Swept·Wing* mastery of motion!

It unleashes a hurricane of power

It tames a tornado of torque

It breaks through the vibration barrier

All kinds of wonderful things happen when a car is *completely new from road to roof.* This is Autodynamics . . . brought to you in the Swept-Wing Dodge. See and drive it today!

You see it standing there—*lithe, low-slung, poised for action.* But wait . . . *just wait!* . . . till you put this beauty in motion! For Autodynamics has unleashed a hurricane of power . . . tamed a tornado of torque with Push-Button TorqueFlite Drive . . . silenced the sound and vibration of travel . . . mastered curves with the magic of Torsion-Aire Ride. All this is yours in a daring, swept-wing beauty that skims along just 4½ feet high. You have never seen, felt, owned anything like it.

SWEPT·WING '57 Dodge


beauty
comes alive...
with Ansonia
elasticized fabric
The excitement in this picture is
Ansonia's new paisley, achieved for
the first time in woven Jacquard,
of elasticized Chromspun
acetate and cotton.
An inspired way of bringing
JANTZEN'S new, scoop-neck
swimsuit silhouette to life,
with figure-molding beauty
that lives so much longer.
In red, royal or black paisley.
Sizes 10 to 18. $22.95.
At your favorite store,
or write. Jantzen, Inc..
Portland, Oregon.
ANSONIA MILLS INCORPORATED, EMPIRE STATE BUILDING, NEW YORK 1, N.Y.

a new classic is born...
this wonderful woven-stripe cotton
called Suttina—
only by Wamsutta®



At: **BEST & CO.,** New York City
Battlesteins, Houston, Texas
J. Goldsmith & Sons Co., Memphis, Tenn.
Loveman's, Birmingham, Ala.
Gus Mayer, New Orleans, La.
Rich's, Atlanta, Ga.
Roos Bros., San Francisco, Calif.
Titche-Goettinger Co., Dallas, Texas

Tailored Junior gives soft, new young shapes to the classic charm of the shirtwaist dress. Here, of Wamsutta Suttina, the superb new woven-stripe cotton with the famed "Good Conduct"® finish for day-long, wrinkle-free care. In pink, powder blue, beige, aqua. Sizes 5 to 15. Bowed dress, about $20; collared dress, about $23. WAMSUTTA MILLS, *Dept. W14, 1430 Broadway, New York 18, N. Y. Division of* M. Lowenstein & Sons, Inc.

Wamsutta fabrics are also sold in the fabric departments of fine stores everywhere.

Samuel Winston

embraces

a new fabric made luxurious and lovingly light

with

Orlon

REG. U.S. PAT. OFF.

DU PONT

REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

The Poetic Silhouette, in a gentle new blend made with "Orlon"* acrylic fiber. For all its softness and willowy grace, "Orlon" imparts lasting shape and a lovely-to-wear lightness. Also fawn or mauve, cascaded with chiffon. Sizes 8-16. About $155. At Bergdorf Goodman; Neiman-Marcus; The J. L. Hudson Co.; I. Magnin; Amelia Gray, Beverly Hills.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT THE FABRIC OR DRESS SHOWN. HAT BY EMMÉ.

January 15 **VOGUE** *Trade Edition*

"REMAKING YOURSELF"

IDEAS FOR REPLANNING WARDROBES, REFUELING INTERESTS, REFRESHING A FACE

- *Year-round black* . . . making its fashion point with six black dresses (pages 40 to 45)
- *Remaking a face* . . . including eight varieties of make-up designed to illuminate one face (pages 58 to 61)
- *The negotiable black dress* . . . four looks (and 23 other ideas) that put one black dress on a continuous fashion schedule (pages 76 and 77)
- *Replanning tweeds* . . . pale dresses, suits and coats to buy now, and wear on a year-round basis (pages 62 and 63)
- *The 1957 suit* . . . less jacket, more fashion (pages 78 and 79)
- *Remaking shoe plans* . . . more colour to wear with colour (pages 86 and 87)

SOUTHERN AND SUMMER FASHIONS READY NOW

- *New way to dress a swimming suit* . . . new strapless swimming caps (pages 46 and 47)
- *New way to mauve* . . . gigantic little prints, garter stripes in fashion (pages 48 and 49)
- *New way to put silk blouses together* . . . blouses as square as scarves to wear with pants and shorts (pages 50 and 51)
- *Fashion basics* . . . polka dots, and black and white dresses (pages 52 and 53)
- *Uniform for a holiday* . . .
  10 new dresses for day or evening (pages 82 and 83)
- *Three-climate clothes* . . .
  in cotton, linen, wool to handle climate inconstants (pages 92 and 93)
- *Sweatered silk dresses* . . .
  easy new silks to play a daily part in a wardrobe (pages 94 and 95)
- *Print-climate dresses* . . .
  to wear in the sun, resort or city (pages 96 and 97)

FRESH COLOUR NEWS IN FASHION
to ripen early in many climates this spring

Lilac . . .
fresh colour for lingerie

Blue and yellow dresses . . .
operating with the flexibility of black

Evening prints . . .
flowers for the whole year

Fresh fruit colourings . . .
frequently freshened by touches of white, in cottons, linens, silk

FASHIONS IN LIVING: the replanning of a small apartment . . . remaking a house . . . remaking of a week-end house

COPYRIGHT 1956, THE CONDÉ NAST PUBLICATIONS INC. PRINTED IN U. S. A.

VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES.

VOGUE, JANUARY 15, 1957, VOL. 129, NO. 2

Letter these "VOGUE SAYS" quotes on your window and interior display cards.
Let what "VOGUE SAYS" headline your advertisements and displays.

REMAKING YOURSELF

Year-round black . . .

VOGUE SAYS: "The basis for everything is black"
VOGUE SAYS: "Good black dress—owns a dozen looks"
VOGUE SAYS: "Fresh froth of black chiffon—solid fashion"
VOGUE SAYS: "Black silk shirt dress—year-round"
VOGUE SAYS: "The negotiable black dress—continuous fashion schedule"

Remaking a face . . .

VOGUE SAYS: "Daily look—hair smooth at top, make-up soft"
VOGUE SAYS: "Fresh city look—cool, pale, a certain formality"
VOGUE SAYS: "Evening—widened eyebrows, eyes lengthened"
VOGUE SAYS: "Honey-colouring—rosy accents, leaf-green eye shadow"
VOGUE SAYS: "Country pattern—hair free, windworthy"
VOGUE SAYS: "Country pattern—sunny foundation, lighter powder"
VOGUE SAYS: "Special polish for day—hair sleeked by combs"
VOGUE SAYS: "Big evening make-up—full-curved mouth, creamy complexion"
VOGUE SAYS: "Lipstick—ought to be creamy, but firm"
VOGUE SAYS: "Underscoring of eyes and mouth—decided allure"
VOGUE SAYS: "Daily look—neatness without severity"

Replanning tweeds . . .

VOGUE SAYS: "Replanning tweeds—with easy, unforced elegance"
VOGUE SAYS: "New—paler, prettier kind of tweed"
VOGUE SAYS: "New—tweed that's in fashion more months than it's not"
VOGUE SAYS: "Paler, prettier kind of tweed—city or country"

The 1957 suit . . .

VOGUE SAYS: "The 1957 suit—less jacket, more fashion"
VOGUE SAYS: "The 1957 suit—lower, wider collar"
VOGUE SAYS: "Grey flannel, buttoned with brass—easy elegance"
VOGUE SAYS: "Navy blue wool suit—fresh young look"
VOGUE SAYS: "Navy blue suit—soft flattery for an older woman"

Remaking shoe plans . . .

VOGUE SAYS: "Remaking shoe plans—more colour"
VOGUE SAYS: "Coloured shoes—free-lancing, one costume to another"
VOGUE SAYS: "Offbeat blue shoe—with blues, mauve, greens, pinks"
VOGUE SAYS: "Ribbon-striped pump—for black-and-white, colours"
VOGUE SAYS: "Suède and cobra shoe—high fashion level"

SOUTHERN AND SUMMER FASHIONS

VOGUE SAYS: "Swimming suit news—deliberately-strapped neckline"
VOGUE SAYS: "Maillot of nylon yarn—sheds water like dew"
VOGUE SAYS: "Strapless swimming caps—utilitarian, utopian"
VOGUE SAYS: "Water-velvet cap—new intracontrast of colours"
VOGUE SAYS: "New kind of fashion energy—unshy mauves"
VOGUE SAYS: "Red—making mauve burn brighter"
VOGUE SAYS: "New sharkskin—to pleat, to billow"
VOGUE SAYS: "Silk blouses, square as scarfs—which they are"
VOGUE SAYS: "Polka dots; black and white—beautiful fashion basics"
VOGUE SAYS: "Black and white—under spring furs"
VOGUE SAYS: "Removable polka dots—hat, silk stole"
VOGUE SAYS: "Silk surah shirt dress—uniform for a holiday"
VOGUE SAYS: "Crisp brown linen—international traveller"
VOGUE SAYS: "White with a bright blue cummerbund—simplicity"
VOGUE SAYS: "Shirt dress—all pleats and softness"
VOGUE SAYS: "Pale-green silk shantung—before-dinner mint"
VOGUE SAYS: "Self-sweater dress—uniform for a holiday"
VOGUE SAYS: "Dress that *is* a holiday—brief top, billowing skirt"
VOGUE SAYS: "Blond linen suit—cool landing in a warm climate"
VOGUE SAYS: "Azure-blue tweed—to handle climate inconstants"
VOGUE SAYS: "Silk dresses—take their climate with them, in sweater form"
VOGUE SAYS: "Easy new silks—a daily part in your wardrobe"
VOGUE SAYS: "Sleeveless silk shirt dress—under its own sweater"
VOGUE SAYS: "Charcoal-grey silk—for late summer morning"
VOGUE SAYS: "Dress of white silk—pretty enough for cocktails"
VOGUE SAYS: "Sheath of striped silk—silk-lined jacket"
VOGUE SAYS: "Red and white striped cotton—good change after a swim"
VOGUE SAYS: "Resort to city—silk, striped in all directions"

FRESH COLOUR NEWS IN FASHION

Lilac . . .

VOGUE SAYS: "Lilac—fresh colour for lingerie"
VOGUE SAYS: "Lilac—deeper in fashion"
VOGUE SAYS: "Lilacs, violets—flowering in new lingerie"

Blue and yellow dresses . . .

VOGUE SAYS: "The little black dress—in blue and yellow"
VOGUE SAYS: "Blues and yellows—with the flexibility of black"
VOGUE SAYS: "Pale blue sheath—handkerchief cotton"
VOGUE SAYS: "A pillar of linen—the colour of sunlight"
VOGUE SAYS: "Apron-skirted dress—sunny yellow linen"

Evening prints . . .

VOGUE SAYS: "Evening prints—flowering the whole year"
VOGUE SAYS: "Evening prints—free of the 'season' label"
VOGUE SAYS: "Print dress with its own coat—four-seasons long"

In cottons, linens, silk . . .

VOGUE SAYS: "Fresh-fruit colourings—will ripen early this spring"
VOGUE SAYS: "Fresh-fruit colourings—freshened by white"
VOGUE SAYS: "Look for—linens with new woven textures"
VOGUE SAYS: "Look for—tidily printed silks"
VOGUE SAYS: "Cottons, linens, silks—fresh-fruit colourings"

FASHIONS IN LIVING

VOGUE SAYS: "Striped carpeting—anchored with enormous brass tacks"
VOGUE SAYS: "Cotton wall covering—thickly flowered"
VOGUE SAYS: "Orange-and-white dressing room—gay"

Release date: January 15

Vogue's copy ideas and philosophy for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and displays.

QUOTE VOGUE AND SELL FASHION

Don't miss Warner's television FASHION SHOW . . . a 60-minute preview of Spring's outstanding new fashions . . . NBC-TV, in color and black-and-white, Saturday, March 2nd.



Darling, you'll get *undivided* attention

in sleek corselettes by Warner's



If a one-piece bathing suit is more flattering than a two-piece, doesn't it stand to reason that a corselette will do so much more for you than a bra and girdle? Especially a Corselette by Warner's—they're meringue-light. That smooth custom-fit is no accident, either. Warner's makes more styles for more different kinds of figures than anyone else. Pull-ons, strapless, boned, unboned and half-sizes—many with Warner's exclusive Free-Lift® bra.

#3864. Above: Pull-on in power net, satiny elastic. White, pink, black. For short-waisted figures, #864½ in white only. Each, $16.50. #3366. Left: Merry Widow®, boneless bra; nylon marquisette and lace front panels. White or black. $29.50.

WARNER'S®

BRAS • GIRDLES • CORSELETTES



Two by PAT HARTLY: on the blocks—Scotch thistle print for a bateau-neck dress with jigger jacket. Jacket in green, toast or blue, picking up the print-color of the white-ground dress. About $25. Standing straight: discs of many colors on natural-ground dress. About $23. Both in sizes 7 to 15.

priced slightly higher in the West.

BEST & Co., all stores HALLE BROS., Cleveland HAGGARTY'S, Los Angeles BURDINE'S, all stores and at other leading stores

abc goes south in

What's slubbed, nubbed, easily tubbed?

ARTHUR BEIR CO. (ABC FABRICS) 1407 BROADWAY, NEW YORK



EVERGLAZE® Bubblin-over

ABC's Bubblin-Over EVERGLAZE® MINICARE® cotton!

Two from LOOMTOGS:
beach-plum print for a
swimsuit, about $13;
Jamaica shorts, about $8
and skirt, not shown,
about $10.
White on pink or blue.
White blouse, about $7.
All in sizes 7 to 15
and 8 to 16.
All priced slightly higher in the West.

BEST & Co., all stores JOHN WANAMAKER, Philadelphia NEIMAN-MARCUS, Dallas, and at other leading stores

ABC Bubblin-Over cotton prints and plains are also available by the yard at fine stores everywhere.



"It's always Pussy Willow silk time,"

SAYS THE MALLINSON ELEPHANT. And these two figure-perfect designs by Roseweb, in Mallinson's famous Pussy Willow silk prints, are not only a Spring tonic to your wardrobe right now, but skip into the next season with the greatest of ease. Right, print dress in black and white, navy and white, coral and white, aqua and white, about $25.00*. Left, print sheath-and-jacket costume in copen and white, coral and white, navy and white, toast and white, about $30.00*. Sizes 10 to 20. AT ARNOLD CONSTABLE, N. Y. — MARSHALL FIELD & CO., CHICAGO, ILL. — WILLIAM FILENE'S SONS CO., BOSTON, MASS. — I. MAGNIN, LOS ANGELES, CALIF. — BLUM STORE, PHILA., PA. — J. P. ALLEN & CO., ATLANTA, GA.

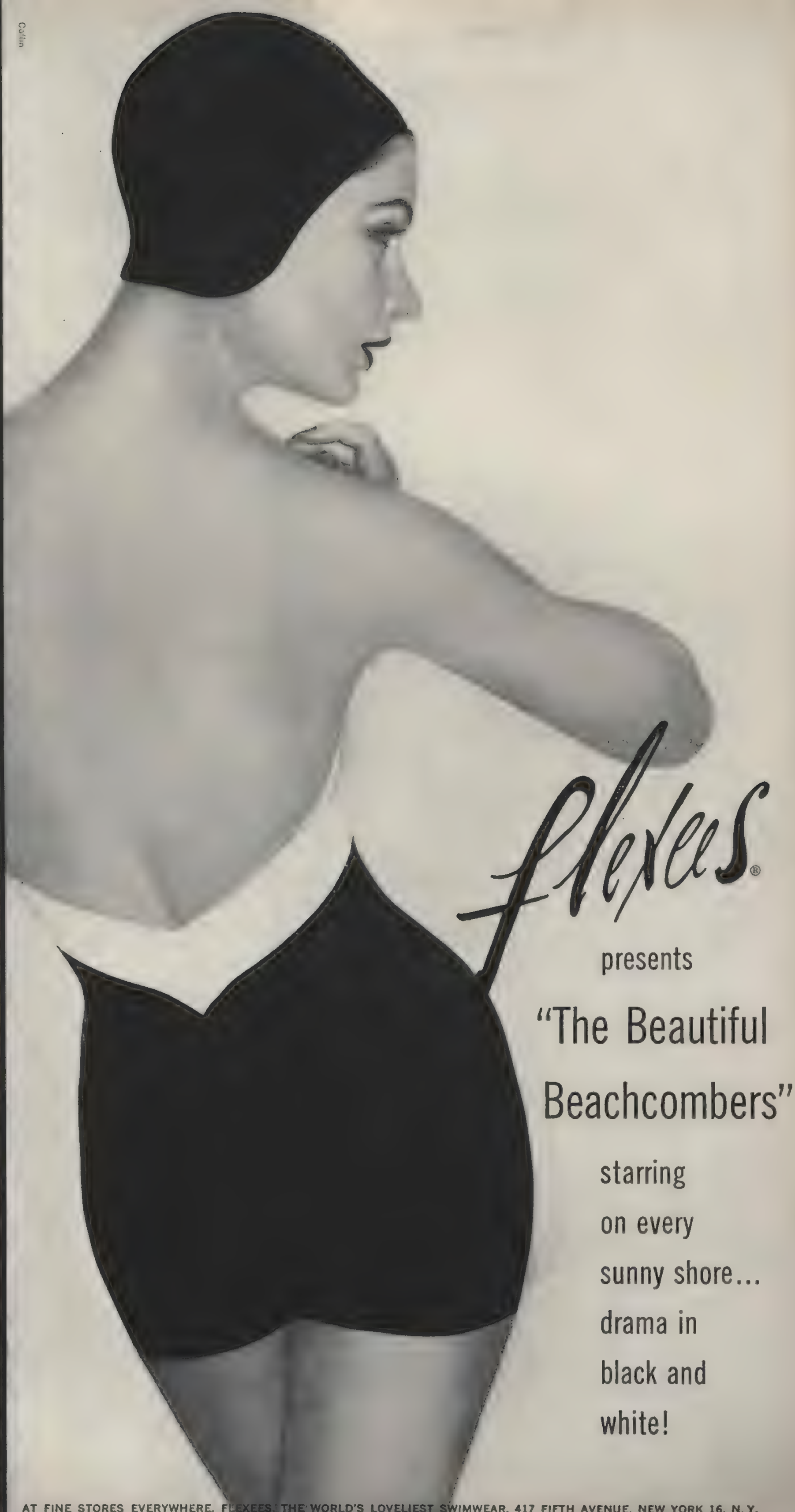
**Slightly higher on West Coast*

NEVER
FORGET—
YOUR SMARTEST
FASHIONS
BEGIN WITH

Mallinson fabrics

1430 BROADWAY, NEW YORK, N. Y.





Coffin

Flexees®

presents

"The Beautiful Beachcombers"

starring on every sunny shore... drama in black and white!

AT FINE STORES EVERYWHERE. FLEXEES, THE WORLD'S LOVELIEST SWIMWEAR, 417 FIFTH AVENUE, NEW YORK 16, N.Y.


Fourteen Duane Place
Mr. and Mrs. Clinton Reagles Anderson
Mr. and Mrs. Clinton Reagles Anderson
Mrs. Clinton Reagles Anderson
MR. CLINTON REAGLES ANDERSON
Crane's
FOR THE WELL-APPOINTED DESK
CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801
100% RAG PAPERS FOR SOCIAL AND BUSINESS CORRESPONDENCE • CURRENCY • SECURITIES • CARBON • TRACING



D. D.'s wife wears B. H. Wragge



At home or away down south, *very Wragge* in this well-cut silk shirt. A sea-current print where off-beat colors combine handsomely. Sizes 8 to 18. $23.95. Straightaway pants of Ricsha black silk. Sizes 8 to 16. $23.95.



The dress of the year — doing all the right easy things in the right places. Wonderful Ricsha silk with unpressed pleated skirt, easy shawl collar, good belt. Divine colors. Sizes 8 to 16. $79.95.

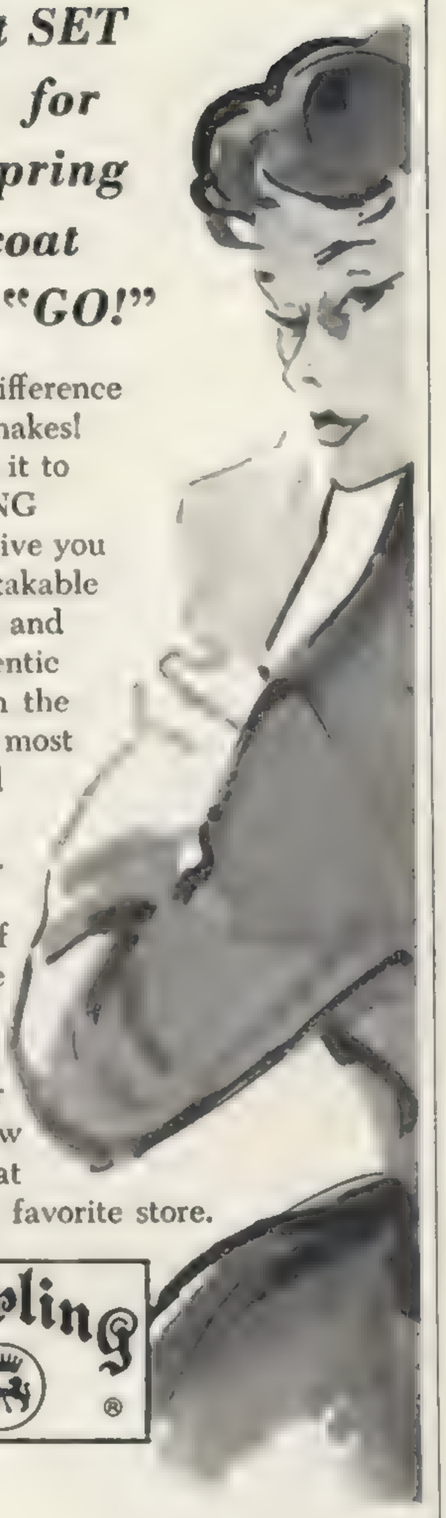


Silk shirt, fabulously fitting. Much dash in the three-quarter roll-up sleeves and underarm pockets. Sizes 10 to 16. $22.95. Slim skirt of a new and terrific check tweed. It's Boca Raton silk with gold flecks. In neutrals and sun-stroked colors. Sizes 8 to 18. $29.95.

At *Bonwit Teller*, New York; *Frederick & Nelson*, Seattle; *Rich's*, Atlanta; *Scruggs, Vandervoort & Barney*, St. Louis.

Write for leaflet of resort and spring fashions
B. H. Wragge, Dept. VI, 550 Seventh Ave., New York.

get SET for spring in a coat with "GO!"



What a difference a label makes! Leave it to STERLING to give you unmistakable tailoring and authentic fashion in the season's most "talked about" fabrics. It's the mark of excellence that wise shoppers "GO" for . . . now "ready" at your favorite store.

Sterling ®



Cancer can't strike me, I'm hiding.



Cancer?

The American Cancer Society says that too many people die of it, NEEDLESSLY! That's why I have an annual medical checkup however well I feel. I know the seven danger signals. And when I want sound information, I get it from my Unit of the

AMERICAN CANCER SOCIETY

White silk shirt:

grown to dress length



Brightest, *whitest* spot in a twilit tropic—
this shirt dress of white silk organdie,
with appliquéd rose-petals fluttering down the front.
Its only touch of colour: a satin sash in palest mint-tint.
To make the most of it, add a little jewellery,
a lot of sun tan. By Apéritif, about $70,
at Best's; J. P. Allen; Lillie Rubin.

JACKET OFF, A BODICE DRESS



Arkay jacket dress of Comal Fabrics' Dacron/Cotton blend, now ready in better stores (including the following). Sizes 5-15, colors Beige, Yellow, Aqua, Pink, about $40 (slightly higher on the West Coast).

SAKS FIFTH AVENUE:
New York • Philadelphia • Chicago • Detroit • St. Louis • White Plains • Miami Beach • Palm Beach • Ft. Lauderdale

Abilene, Tex.....Ernest Grisson's
Albany, N. Y.....Flahs
Atlanta, Ga.....Leon Froshen
Bartlesville, Okla.....Montaldo's
Baltimore, Md.....Schleisner
Beaumont, Tex.....Stella Sandel R & S Shop
Berkeley, Cal.....Sather Gate Apparel
Boston, Mass.....Sara Fredericks
Boulder, Colo.....Brooks-Fauber
Buffalo, N. Y.....L. L. Berger
Charlotte, N. C.....Montaldo's
Cincinnati, Ohio.....Henry Harris
Columbus, Ga.....J. A. Kirvins
Dallas, Tex.....Neiman-Marcus
Fresno, Cal.....Cahn's
Ft. Wayne, Ind.....Wolf and Dessauer
Ft. Worth, Tex.....Wally Williams
Grand Rapids, Mich.....Corl Shop
Greensboro, N. C.....Montaldo's
Hollywood, Fla.....Town and Resort
Honolulu, T. H.....Liberty House
Houston, Tex.....Sakowitz
Indianapolis, Ind.....L. S. Ayres
Kalamazoo, Mich.....Gertrude Heath Collins
Lake Charles, La.....Miladys
Lexington, Ky.....Embry Co.
Memphis, Tenn.....Halle on Main
Minneapolis, Minn.....Harolds
Nashville, Tenn.....Ruby English
New Haven, Conn.....Esther's
New Orleans, La.....Kreeger's
Oak Park, Ill.....Quintero
Odessa, Tex.....Prescotts
Omaha, Neb.....Kilpatrick's
Orlando, Fla.....Gibbs Lewis
Panama City, Fla.....Smith's
Pasadena, Calif.....The Carousel
Phoenix, Ariz.....Goldwater's
Portland, Ore.....Nicholas Ungar
Richmond, Va.....Montaldo's
Rochester, N. Y.....Sibley, Lindsay and Curr
Sacramento, Cal.....Miles and Miles
St. Mathews, Ky.....Dwight Thomas
San Diego, Cal.....Marston Co.
San Francisco, Cal.....H. Liebes
Sarasota, Fla.....Town and Country
Stockton, Cal.....Knobby Shop
Syracuse, N. Y.....Flahs
Tampa, Fla.....Wolf Bros.
Tucson, Ariz.....Cele Peterson
Washington, D. C.....Julius Garfinckel
Winston-Salem, N. C.....Montaldo's
Worcester, Mass.....Alice Nilssen

This is Comal Fabric's new

65% DUPONT DACRON/35% SUPIMA COTTON

the "Miracle Marriage" fabric

Designed by Will Saunders for *Arkay*

this jacket dress looks like, acts like, a shirtmaker.

BUT, remove its jacket and *voila* . . . a twirling bodice dress of eye-filling beauty! of hand-washable, drip-dryable, so easy to care for, superb Comal Fabric. See details on the facing page.



It's a superlative

COMAL fabric®

woven exclusively by

® New Braunfels Textile Mills, New Braunfels, Texas



JEWELED BUTTERFLY BY KRAMER



You are more beautiful in Silk

You are at ease, aware that silk brings you the ultimate
in fabric beauty . . . whether the radiance of a flower print . . .
the glow of satin . . . or the rising mist of chiffon color.
You are confident; because silk is so constant,
so comfortable, so easy to care for.

***International Silk Association* (*U.S.A.*)**



do you look at the fine print?

The print in a fabric can be fascinating! Here, for example, Cranston has taken a sheer cotton lawn and used a unique printing process to give it body *and* opaqueness. Thus, the fabric beauty is enhanced, the transparency eliminated! And the wonder of wash 'n' wear is in this fabric too, thanks to Cranston's exclusive Dri-Smooth finish. Next time you buy cotton fashions, be sure they've been printed and finished by Cranston.

CRANSTON

261 Madison Avenue, New York 16

Parade Dress ensemble of Condotti Cotton in pink, yellow or blue with matching orlon sweater. Sizes 8-16, $29.95.
At B. Altman, New York; Halle Bros., Cleveland; Burdine's, Miami; J. J. Haggarty, Los Angeles.,



DAN RIVER TWIN WONDER COTTONS

outperform them all. In every way. They wash and dry in half the time, *really* dry smooth. They're the new ultimate in carefree wash and wear cottons. The reason? Dan River exclusive Wrinkl-Shed with Dri-Don. In fashions for all the family, at your favorite store.

Fashion wonders in new Wrinkl-SHED with Dri-Don*!

All fabrics designed, woven in U. S. A. ©1957 by Dan River Mills, Incorporated, Danville, Virginia.

*Reg. T. M. for Dan River wrinkle-resistant wash and wear cottons



A Lorch Hobbies suit with "exit" interest to make a smart entrance into Spring . . . tailored in Siracha, a linen-like nubby rayon and silk by Shurr. $29.95. The zip front jumper also in Siracha, $14.95. Wheat, charm blue, rose, black, navy, parchment. The Texas cotton blouse with metallic stripe, $10.95. Sizes 8 to 18.

At fine stores, or write **LORCH • POYDRAS AT WOOD • DALLAS**

You'll find the Nantucket dress in the

Celanese

advertisement on page 12 at all these stores:

•

Altoona, Pa.....Simmonds
Ann Arbor, Mich.....Hutzels
Asheville, N. C.....Jean West
Aurora, Ill.....Marj. Henry
Battle Creek, Mich.....Bertines
Birmington, Mich.....J. Cooley Inc.
Bridgeport, Conn.
Betsey Gaynor Shop
Chambersburg, Pa...The Little Shop
Champaign, Ill.
The Ethel Waltmire Shop
Charleston, W. Va.....Pecks Inc.
Cincinnati, Ohio.....Giddings
Dayton, Ohio.....Leon Frank Inc.
Decatur, Ill.....Carol's
Easton, Md.....M. H. Oyster Inc.
Evanston, Ill.....Ruth McCulloch
Evansville, Ind.
Kaiser's Smart Apparel
Greenville, S. C.....Jean West
Grosse Pointe Farms, Mich.
Margaret Rice
Hubbard Woods, Ill..Ruth McCulloch
Lexington, Ky.....Loom & Needle
Milwaukee, Wisc..Macneil & Moore
Montclair, N. J.
Fredericks Gown Shop
Muskogee, Okla...Lu's of Muskogee
Oklahoma City, Okla...The Mullers
Panama City, Fla..Lillian Kilpatrick
Phoenix, Ariz.....Goldwater's
Pittsburgh, Pa.....Lintons
Pontiac, Mich.....Alvin's
Richmond, Va.....Palais Royal
Roanoke, Va.
Smartwear—Irving Saks Inc.
Rockford, Ill...Wilda Carter Frocks
Rye, N. Y.....Tina Macrae
Salem, Mass.....Newmarks
St. Petersburg, Fla....John Baldwin
Springfield, Mo.....Neff Peterson
Stamford, Conn...The Modern Shop
Towson, Md.....The Clothes Line
Tucson, Ariz.....Cele Petersons
Waukegan, Ill.....The Hein Co.

VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School & Camp Bureau, 420 Lexington Ave., N.Y. 17, or call LE 2-7500

Travel

WAGG INVITATION TOUR

Boys 14-17. Six weeks Europe from mid-June 1957. England, Scotland, France, Spain, and Germany. Debating, golf, and tennis matches against boys at English schools. Apply: **Continental-American Travel, Inc., 465 Park Avenue, New York 22, N. Y.**

Girls' Camps

NESHOBE

HANCOCK, N. H. GIRLS 7-17
Swimming, Athletics, Dancing, Music, Dramatics, Arts & Crafts, Camp Craft & Trips. Counselor for each 3 girls. Cabins on lake. **Mrs. Wesley Chase, R.F.D. 2, Peterboro, N. H. Scarsdale Rep. SC 3-1554**

BELGIAN VILLAGE

Summer of fun, relaxation. Girls 6-16. Prvt. lake in Berkshires. Land, water sports; riding, tennis, shop, crafts, theatre, hiking, trips, animals, gardening. Spec. prog. older girls. Nurse. Strong staff. **Mary V. Beasley (AT 9-8220), 112 E. 90 St., N. Y. 28.**

BRYN AFON

Rhinelander, Wis. Private lake. Alt. 1,750 ft. All land and water sports. Riding. Houseboat cruises. One counselor for every four campers. 40th Season. Booklet. **Lotta V. Broadbridge, 2906 East Jefferson Ave., Detroit 7, Michigan.**

TIMBERLINE RANCH

20 girls, 13-18 Informal Western Ranch Life on operating cattle ranch. Round-ups, rodeos, pack trips to Indian reservations. Trout fishing, mountain trips, unlimited riding. 7000 ft. alt. Catalog. 28th year. **Emily Marsh Michener, Vernon, via Holbrook, Ariz.**

Boys' & Girls' Camps

INDIAN ACRES-FOREST ACRES

Separate camps 2 mi. apart in the White Mts. 32 years of Nation-wide Prestige. All sports & arts. Finest facilities. Golf, trips, riding & ranchlife. "Teen-age Colony." **Dr. & Mrs. A. Krasker, Dir., 1100 Park Avenue, New York 28. TR 6-5861.**

TAPAWINGO FARM CAMP

Sunnyside Lake, Gouldsboro, Pa. Poconos. 2200' alt. Coed, 3-16 yrs. Enr. 90. Fee $450. Excellent riding & farm program. Outpost camp for overnight trips. Land & water sports. Wee campers have own cottage, dining rm. **Mr. & Mrs. E. H. Norton, Dirs., Gouldsboro, Pa.**

Boys' Camp

KEEWAYDIN CANOE TRIPS

1893. Lake Temagami, Ontario. Boys 10-18. Native guides. Adventurous camping, excellent fishing. Tennis, baseball, sailing, shooting, other base camp activities between trips. Adult camp nearby. Catalog. **Howard V. Chivers, Hanover, N. H.**

Boys' Schools

STORM KING

An established school of fine tradition. Grades 8-12. College prep. Capable faculty leadership stresses sound scholarship, individual responsibility. Work program. Sports. School government. **Warren P. Leonard, Box T, Cornwall-on-Hudson, N. Y.**

JUDSON SCHOOL—ARIZONA

Ranch school, boys 6-18, in healthful, warm, dry climate. Accredited all colleges. Small classes. Riding. Polo incl. in tuition. Tennis, swimming, pack trips, fishing, riffery. 29th year. Catalog. **H. V. Wick, & D. M. Ashley, Dirs., Scottsdale, Ariz.**

Coeducational School

RANDELL SCHOOL OF DENVER

Accredited College Preparatory and General. Small classes. Individual attention. 36th Year. Thorough training in Educational Fundamentals. Resident students from age 12—Day: Grades 1-12. **1277 Williams, Denver, Colo. Tel.: East 2-0710.**

Special Schools

THE BROWN SCHOOLS

Year-round school for children of all ages with educational or emotional problems. Medical, psychiatric & psychological services. Seven separate resident centers. Special summer camp program. Catalog: **Nova L. Dearing, Reg., P.O. Box 4008, Austin, Tex.**

Girls' School

CASTILLEJA SCHOOL

Founded by Mary I. Lockey in 1907. Day and resident school, preparing for eastern and western colleges. Garden, pool, year 'round outdoor sports. **Margarita Espinosa, A.M., Prin., Eleanor Huckvale, Asst., 1310 Bryant St., Palo Alto, California.**

Junior College

SOUTHERN SEMINARY

And Junior College. Accredited Jr. College & last 2 years High School. Music, Art, Drama, Home Ec., Phys. Education, Secretarial, Merchandising, Kindergarten Tr. Equitation. 99th Yr. **Margaret Durham Robey, Pres., Box 101-V, Buena Vista 1, Virginia.**

Any of the schools and camps listed will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

Fine & Applied Arts

SAN FRANCISCO ACADEMY OF ART

All phases Commercial and Fine Art. Day & Eve. Coed. Free Job Placement. Vet appd. **Write Dept. V, 47 Kearny St., San Francisco, Calif.**

COMMERCIAL Art

PHOTOGRAPHY & INTERIOR DECORATION—Professional training. Individual advancement. Co-educational G.I. training available. Attractive residence for out-of-town girls on Lake Shore Drive. Enter 1st Monday each month. Write OFFICE OF REGISTRAR, Rm. 441. Specify course. **RAY-VOGUE SCHOOLS 750 NORTH MICHIGAN AVENUE, CHICAGO 11.** *(No connection with Vogue Magazine)*

TRAPHAGEN SCHOOL OF FASHION *FOR RESULTS*

Training Here Pays Lifetime Dividends
Trade Methods in Minimum Time—Coed
ART DESIGN CLOTHING CONSTRUCTION INT. DECOR
Beginners & Advanced, Day, Eve., Sat. *Register Now!* Illustration, Sketch, Pattern, Dressmaking, Display. Our Graduates in Demand! Junior Sat. A.M. Class. Free Placement Bur. Send for Cir. I. Phone CO 5-2077. **TRAPHAGEN, 1680 Broadway (52d St.) N.Y. 19**

Fashion

COURSES: Dress Design, Dressmaking, Fashion Merchandising with Modeling, Fashion Illustration also Interior Decoration, Commercial Art, Photography. Co-educational. Attractive School Residence for out-of-town Girls on Lake Shore Drive. Credits applicable to college degree. Enter 1st Monday each month. Write Registrar: Room 921. Give name of course desired.

RAY-VOGUE SCHOOLS
750 North Michigan Ave., Chicago
(No connection with Vogue Magazine)

fashion academy

The School of Famous Graduates
FASHION DESIGN • • • ILLUSTRATION
STYLING • DRAPING • CONSTRUCTION
Personal analysis of individual aptitude for intensive training in all phases of fashion. Under direction Mrs. Emil Alvin Hartman. Enroll NOW Resident course Book 4 • Home Study Book 4H
812 FIFTH AVENUE (62nd St.) NEW YORK 21

NEW YORK SCHOOL OF INTERIOR DESIGN

FOUR MONTHS' PRACTICAL COURSE
TWO YEARS' INTERIOR DESIGN
Starts February 4th
Faculty of leading N. Y. decorators. Period and modern styles, color schemes, all fundamentals. *Send for Catalog R.*
Home Study Course starts at once. Same training for those who cannot come to New York. *Send for Catalog C.*
29 East 72nd St., New York 21, N. Y.

Retailing

RAY-VOGUE SCHOOLS

750 NORTH MICHIGAN AVENUE, CHICAGO
Write Registrar, Rm. 201. Intensive 1 year course. Fashion Merchandise incl. Buying, Modelling, Selling in stores Saturday with pay. Attractive dormitory for girls. (No connection with Vogue Magazine.)

Secretarial & Business

BERKELEY SCHOOL

Intensive, comprehensive secretarial courses for H. S. graduates, college women. Distinguished faculty. Guidance. Placement service. New term February 18. Catalog. **Assis. to Dir.: 420 Lexington Avenue, N.Y.C. 17; White Plains, N. Y.; E. Orange, N. J.**

EASTMAN SCHOOL

104 years of Successful Training for Careers. Business, Secretarial & Accounting. Also Spanish Stenography, International Trade. Day & Eve. Registered by Regents. Request Bulletin V. **441 Lexington Ave., N. Y. (44th St.) MU 2-3527.**

THE MARY BYERS SCHOOL

GREGG SHORTHAND & TYPING
Short courses, small groups, individual progress, high standards. Full-time day course starts Feb. 4. Eve.: "brushup" or beginners start any time. Room 202, **545 Fifth Ave. (45th), New York 17. OX 7-9246.**

ZWEEGMAN SCHOOL

for Medical Secretaries. 12-month program devoted exclusively to medical secretarial training. Classes begin Jan., June, and Sept. Approved by the San Francisco Medical Society. Catalog. **Claude V. Yates, 1441 Van Ness Avenue, San Francisco 9, California.**

Hotel Training

Hotels Call for Trained Women

Record-breaking travel means nationwide opportunities and a sound, substantial future for trained women in hotels, motels, clubs, apartment house positions. Fascinating field; quick advancement. You can qualify at home, in leisure time or through resident classes in Washington. Previous experience proved unnecessary. Placement Service FREE. Write for FREE book. Approved for ALL Veteran and War Orphan Training. **LEWIS HOTEL TRAINING SCHOOL, Room CA-6212, Washington 7, D. C. 41st Year.**

Hairstyling

LEARN HAIRSTYLING in HOLLYWOOD



Great and growing demand for trained beauticians everywhere. Learn the world-famous Newberry Method of Hairstyling and Cosmetology under direction of Hollywood's master hair designer. Low tuition, easy terms. Send for free illustrated booklet.
Newberry School of Beauty, Dept. V-17
6522 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIF

Home Study

DRESS DESIGNING

Approved supervised home study training. Fine starting point for career. No classes. Text and work kit furnished. Low tuition & payments. Send for free booklet. **National School of Dress Design, 835 Diversey Pkwy., Dept. 1151, Chicago, Ill.**

Learn INTERIOR DECORATION at Home

Fascinating field for men and women. Excellent starting point for career. Practical basic training. Approved supervised method. Low tuition. Easy payments. Send for FREE 24-page illustrated booklet, "Adventures in Interior Design & Decoration." No obligation.

CHICAGO SCHOOL OF INTERIOR DECORATION
835 Diversey Pkwy., Dept. 3381, Chicago 14, Ill.

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, type of course you prefer. Catalogs will be sent to you promptly.


So very
Sophie
SO VERY SOUTHERN! SO ENCHANTINGLY FEMININE!
. . . shaped simply and knowingly by Sophie
of Saks Fifth Avenue in Galey & Lord cotton.
Galey & Lord
Burlington
QUALITY
1407 BROADWAY, NEW YORK 18, N. Y. • A MEMBER OF BURLINGTON INDUSTRIES

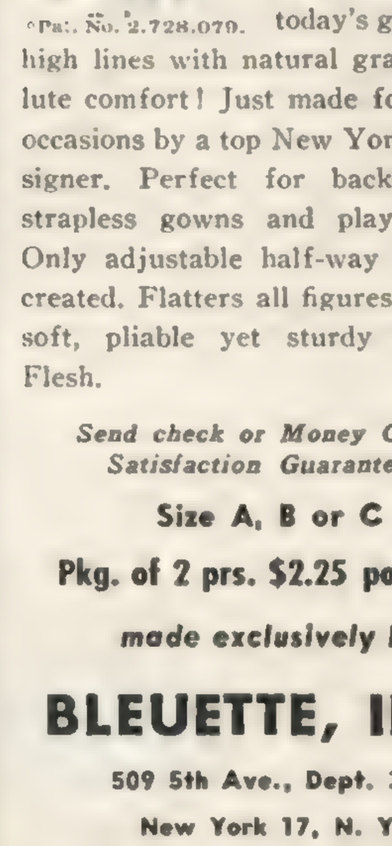


IS THIS
CARYL RICHARDS?

No—but Caryl Richards
makes the waves of fashion
we use for smart, soft
hairstyles like hers. With
C/R SOFTY and SOFTY SUPREME,
coifs can't be kinky...
hair stays soft, truly
permanent, so manageable
it almost sets itself!

AT THE
Fontainebleau
BEAUTY SALON

ENJOY
HEAVENLY COMFORT
in the NEW
BLEUMETTE
BRA*



- no shoulder straps
- no back straps
- no wires, no bones

New Bleumette Bra* lifts you and holds you in today's glamorous high lines with natural grace, absolute comfort! Just made for special occasions by a top New York bra designer. Perfect for backless and strapless gowns and play clothes. Only adjustable half-way bra ever created. Flatters all figures. Velvety soft, pliable yet sturdy material. Flesh.

*Pat. No. 2,728,070.

Send check or Money Order.
Satisfaction Guaranteed.

Size A, B or C

Pkg. of 2 prs. $2.25 postpaid

made exclusively by

BLEUETTE, INC.

509 5th Ave., Dept. 366

New York 17, N. Y.

Free! Fabulous Collection from
SOUTH of the BORDER



Get this big, valuable collection of genuine, all-different postage stamps from the exciting land of the mysterious Amazon . . . scarce airmails, gorgeous commemoratives, giant-sized stamps picturing wild horses, covered wagons, action-packed fights, native war heroes; PLUS sensational train stamp, beautiful "Christ of the Andes"; many others. EXTRA! Bargain Catalog, "Collectors' Manual" plus other exciting offers for your inspection. Enclose 10¢ for mailing expenses . . . ACT NOW!

JAMESTOWN STAMPS, N1VM Jamestown, N.Y.

Thin Hair
now—HORMONEX
SERUM
FOR
HAIR & SCALP



Restores Liveliness, Body to Thin, Mistreated Hair — at Once!



So effective—you use Hormonex Serum drop by drop! Gives thin, dyed, bleached hair natural female hormones *required by woman's* body to stay young, attractive. Hormonex Serum stimulates tiny blood vessels in scalp, brings more blood to scalp, "feeds" hair roots! Helps hair look fuller, heavier, livelier from very first! Helps hair hold wave better; stay in place with less fixing. Gives wonderful highlights without greasiness. Drop directly onto scalp. See remarkable change! See thin, lifeless hair—brittle, damaged hair—look younger, healthier, heavier again or money back. In handy dropper bottle, 2 months supply.

Send No Money—7 Day Trial Test

Send name and address. Pay only $3.50 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining HORMONEX SERUM for Hair & Scalp for money back. Or save money. Send $3.85 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY, DEPT. VH-12, PARIS, TENN.



Beauty on the board. The board works on the famous elevator theory: a 40° tilt helps to stir up circulation, should benefit the complexion, posture. $30 inc. tax, sent express collect. Ann Delafield, P. O. Box 752, Grand Central Annex, New York 17. *The beauty:* wearing black cotton leotard and tights (good idea for exercise at home). Leotard, $5.50; tights, $5.95. Postage 35c. Herbet Dancewear, 1674 Broadway, N. Y. 19.



New spot for leopard: leopard-patterned plastic frames for sunglasses. These: yellow or blue or purple, with black; might make another colour change for a black wool bathing suit (see page 47). Sun lens, $15; prices vary with prescription lenses. Kobley & Stern, 15 East 55th Street, New York 22.



Needle-point canvas ready-to-go, for a pillow, a seat cover, or, in serial form, for a rug. The canvas, a one-foot square hand-painted with an old fruit or flower design. If the pattern's complicated, the shop *starts* the needlework. $25 inc. wool. Rosetta Larsen, 740 Madison Ave., New York 21.



The pearl twins: each ring, a slender circlet of 14-k. yellow gold, spilling six matched cultured pearls. They're paired, here, with this idea: together, the rings make a handsome cluster. $22.50 each, inc. tax, ppd. Aimée Lee, 545 5th Ave., N. Y. 17.

South-to-north shoe on the famous last from De Busschere of Belgium. This, called "Mesnil," is beige calfskin piped with white calfskin—completely made by hand. In sizes 5 to 9. $47.50. At Belgian Shoes, 60 E. 56th St., New York 22.



MIEHLMANN

Bathing suit to order,
and it makes great sense.
Can, in fact, be the remaking
of a figure—visually, at least.
This, blue and green Paisley
print, cut like a maillot
at the front, in two at the back
(one of any number of designs,
fabric choices possible). J. Berlé,
26 West 58th St., New York 19.



SHOP HOUND



restocking . . .

Marble tray, brass handles:
fine *cool* place for
a wheel of cheese
at cocktail time,
or for pastry-making to be
beautifully handled.
$25 plus tax.
From Temptations,
107 East 60th Street,
New York 22, N. Y.



Little bag, any-season ally.
This, made from a fine piece
of wool Paisley,
teeming with reds and yellows,
about 7″ long, and a
classic accessory any month
of the year. With a tiny
hand-mirror that matches.
$6.50. Small Wonders,
200 E. 75th St., New York 21.





Weights—in gold.
Cuff links as simple as this:
14-k. gold shaped
to handle the cuff situation—
men's or women's—
neatly, easily, beautifully.
And they're a good buy
for $27.50 inc. tax, ppd.
From M. Strauss,
553 Madison Ave., New York 22.

ALL PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

IS THIS
CARYL RICHARDS?

Caryl Richards is her perm, not her name. A C/R SOFTY or SOFTY SUPREME, sunland's favorite—and ours. They make our smart new hairstyles stay permanently soft, and so manageable they almost set themselves. Come see.

COIFFURE FASHIONS BY
J. Baldi
MIAMI





NAVAJO INDIAN SQUAW BOOTS
in PONY SKIN

Fleece-lined pony-skin boots for after skiing, or before the heat's turned on. Uppers, spotted white and tawny color; soles, sturdy white elk. Sizes 4 to 9. $6.65 ppd.

MONEY BACK GUARANTEE
311 6th Ave., Dept. V-17
Bloom's New York 14, N. Y.
"Down in the Village" over 50 yrs.



Crowning Glory
. . our beautiful custom-made
CHIGNON

Begun with fine velvet or satin, finished with pearls and rhinestones, all smocked and jewelled by hand. Black, navy, emerald or pastel colours—$19.98.

Chez Perle
3 Oak Street, East Orange, N. J.

YOUR OLD FUR COAT
INTO NEW CAPE, STOLE!



STYLE #55

$22.95 COMPLETE

ORDER BY MAIL
2-3 week delivery

SEND FOR FREE STYLE BOOK

I. R. Fox, fur remodeling specialist, restyles your old, worn fur coat regardless of condition into a glamorous 1957 cape or stole. Save more than half, at our one low price of $22.95! (None higher.) I. R. Fox skilled furriers will clean, glaze, repair your fur—then lusterize to a glossy, glorious, like-new sheen. Finally our master stylists remodel completely and provide a lovely *NEW LINING* and *INTERLINING* & Monogram at no extra cost. The thrilling result—a luxuriously beautiful cape or stole. **SEND NO MONEY!** Just wrap up your old fur coat, mail it to us now. Send dress size and height on postcard. Pay Postman $22.95 plus postage, when new cape arrives. Or send for FREE style book now! Many different styles to choose from. Write:

I. R. FOX, 146 W. 29th ST., DEPT. F-7, N. Y. C. 1, N. Y.

Fib hairdyecomb

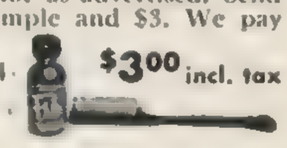


covers gray hair quickly...

to youthful, natural, permanent color. Simply comb, no mess, no spilling. Excellent for a touchup, blends perfectly. With special German genuine dye. We match your shade to your hair sample. No one will know. Won't wash out, never stains. Used by active women *and* men.

Money refunded if not as advertised. Send name, address, hair sample and $3. We pay postage.

H. D. Chemistry, Dept. 4
2801 E. Colfax
Denver 6, Colorado



$3.00 incl. tax

SHOPPING FOR BERMUDA



SAILORS' DELIGHT

Multi-colored schooners on a white cotton background.

Sizes 10-18 **$8.95**

THE BERMUDA SHOP LTD.

545 MADISON AVENUE, NEW YORK 22, NEW YORK



Shetland wool sweaters

Shetland wool sweaters—a Trimingham specialty. Long-sleeved cardigan with outside matching ribbon binding; sizes 36 to 42. $10.75. Long-sleeved pullover; sizes 34 to 40. $8.65. Both in white, fawn, primrose, sea haze, cornflower, baby blue, navy, grey and charcoal grey. *Postage paid. Modest U. S. duty on delivery. Send for illustrated catalogue and Bermuda folder.*

Trimingham's
BERMUDA



for women who want to look their very best

Hair Styling • Permanents
Cosmetics • Colouring

Betty's

Front St., W. Hamilton Bermuda
Ring 2902



ENGLISH DOESKIN GLOVES

From Bermuda. Petal-soft, classically styled doeskin gloves made exclusively for us of specially processed, washable lambskin. A luxurious "must" for every woman's wardrobe—you'll treasure their long-wearability. These smart English gloves are available in ¼ sizes from 6 to 8. White and natural. One of Bermuda's best buys—**only $2.98.** Postpaid. Your postman will collect the modest customs duty. Satisfaction guaranteed. Send the order to Department 5.

H.A. & E. Smith Ltd.
HAMILTON • BERMUDA
Bermuda's Largest Selection of Outstanding Importations

SHOP HOUND

your best way

to market by mail

—the quick reference

for new ideas

in gifts

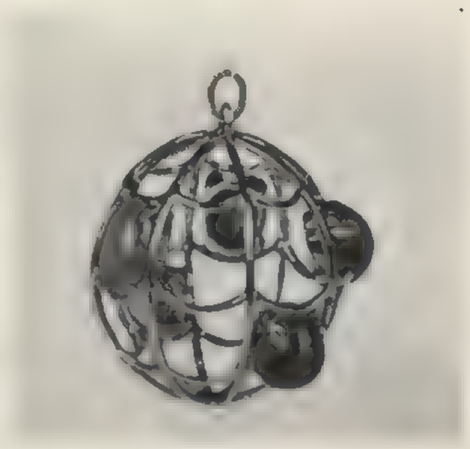
and giving



SHOP HOUND

restocking...

Around the world with five star sapphires. Here, a 14-k. gold globe that's actually a 1¼" charm for a bracelet. And, it's studded with five star sapphires (continents?). $225 inc. tax, postage. Merrin, 530 Madison Avenue, New York 22, New York.





Brass coat hanger, newest addition to the brass-fixturing in many smart houses now. Of gleaming brass-plated tubing, a fine accessory for a closet on view, and it's sturdy enough for the heaviest coat. $2.95. Bloomingdale's, 59th St., at Lexington Ave., N. Y.

The slim bag—in fur. The fashion for slender bags translated here into fur—leopard. Tall and thin (10" long; 8½" wide), it's lined with black calfskin; double-handled. $59.50 ppd., inc. tax. Oce-Leopard Fur Co., 244 West 39th Street, New York 18, New York.



MIEHLMANN

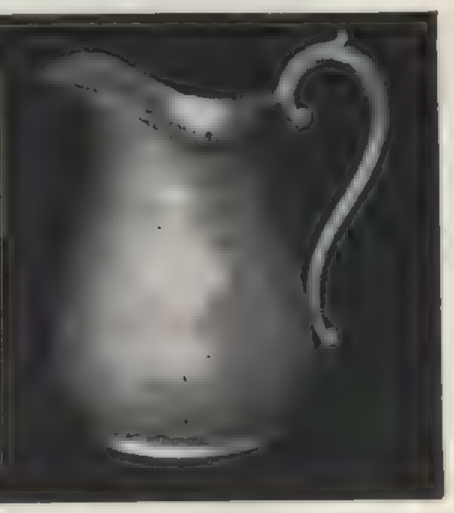


More-taste-than-money cachepot of white faïence with a tracery of woven lattice-work forming a trellis for the grape-leaf decoration. Larger size (5½" in diameter); $4.50. Smaller size, $3.50. Both prices ppd. Tomorrow's Heirlooms, 134 Liberty St., New York 6.

ALL PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

Featuring reproductions of old Sheffield plate designs. Made in England. Water pitcher silverplated on copper. One of the many items you will find at

The Astwood-Dickinson Co.
Front Street, Hamilton, Bermuda





Print-weather fabrics in detail

(as seen on page 90)

THE GREENS:

1. Irish linen, cream-white, with geometric print in avocado green. By Moygashel.

2. Egyptian cotton in white with green figures that *could* be hieroglyphics. Fabric by Everfast.

3. Deep mint-green yarn-dyed cotton. Tattersall-checked in white, for a *best* dress. By Galey & Lord.

4. Pure cotton, woven to look like silk douppioni; green the colour of new buds. By Stevens.

5. Big-blocked plaid in white with spruce-green; 65% Dacron, 35% cotton. By Comal.

6. Cotton piqué, printed with flowers (or heads of lettuce?) in green and turquoise. By Fuller.

7. Combed cotton plaid in green, taupe, white, wrinkle-shedding. By Dan River.

8. Belgian linen in mossy green—to wear, white-trimmed, with a sun tan. By Sichel.

9. Cool, porous cotton with woven satin stripe, in an appetizing mint-green. By Avondale.

10. Silky cotton lawn, cream-white printed with forget-me-nots in white, green. By Wamsutta.

11. Cotton corduroy in parakeet green, for shorts, jackets, box-topped suit. By Crompton.

12. Crisp beige cotton, dotted in little green cogwheels with red and white centres. By Springmaid.

13. Cotton dimity with narrow rib, yellow flowers, green butterflies on white, Sanforized. By Cone.

THE REDS:

1. Coral-coloured leaves rampant on white cotton satin, pretty for cocktails. By Lowenstein.

2. Fabric to float: Tebilized white Supima cotton chiffon, printed in pink, orange, flame. By Fuller.

3. Irish linen (early-spring fabric this year) in a soft, wearable shade of orange. By McBratney.

4. Irish linen, fire-engine red, with woven stripes. By Alcé.

5. Cotton faille with a silk complex, printed florally in pinks and browns. By Pacific.

6. Spring's push-button: the dot. Here in white, on bright red cotton. By Bates.

7. Piqué in a new version: 60% Courtaulds' rayon, 40% Acrilan, in palest pink. By Fabrex.

8. Crisp, air-vented cotton, with a woven check in coral, beige, white. By M & W Thomas.

9. New cotton brocade in unusual colours: pale pink, apricot, white. By Hope Skillman.

10. Cotton chambray in coral, with fresh white shirting stripes. By Wm. Simpson.

11. Cotton, woven like rough silk, in pimiento red with white puzzle-pieces. By Herbert Meyer.

12. Silk surah, flowered in on-fire shades of orange. By Maxwell.

13. Coarse Tebilized Belgian linen in bright vermilion red, crossed with white. By Orsi.

14. Pink-tinged silk surah, dotted in apricot and red. By Pavillon.



. . . . . *DOUBLE ENTENDRE*

gives you twice the fashion excitement . . .
twice the fashion flattery. Twin purses tucked
in pouches of shimmering mock patent,
highlighted by the gleam of polished brass.

At fine stores everywhere. About $12.95 plus tax.

SLIGHTLY HIGHER IN SOME LOCALITIES

INGBER

the best thing on your arm

INGBER, INC. • PHILADELPHIA • NEW YORK • LOS ANGELES



HE TRADED PARIS FOR A CORN FIELD

Mr. Thomas Hart Benton studied art in Paris—but found more inspiration in the corn fields of his own Missouri. Now one of our most celebrated painters, Mr. Benton enjoys old friends, old habits. In *travel,* however, he goes strictly modern—via Lockheed Super Constellations, the favorite of distinguished air travelers everywhere. Next year Mr. Benton, still learning at 67, will study the Italian masters, flying to Rome on the *NEW, faster, longer-range* Lockheed luxury liner (Model 1649) . . . via TWA—Trans World Airlines.



Now in service: The Super Constellation

COMING: THE LARGEST, FASTEST LOCKHEED LUXURY LINER (Model 1649)—for non-stop service between world capitals via AIR FRANCE, LAI—Italian Airlines, LUFTHANSA—German Airlines, TWA—Trans World Airlines, VARIG Airlines of Brazil.

LOCKHEED AIRCRAFT CORPORATION

THESE SUPER CONSTELLATION AIRLINES SERVE THE WORLD: Air France • Air India International • Avianca • California Eastern • Cubana • Dollar Associates • Eastern Air Lines • Iberia KLM—Royal Dutch Airlines • LAV—The Venezuelan Airline • Lufthansa—German Airlines • Northwest Orient Airlines • Pakistan International • Qantas • Resort Airlines • Seaboard & Western TAP • Thai Airways • The Flying Tiger Line • Trans-Canada Air Lines • TWA—Trans World Airlines • U.S. Overseas Airlines • Varig Airlines

GOSSIPY MEMO ON BERMUDA

Bermuda is a narrow twisted island, out alone on the Atlantic Ocean, like a ship at sea. Through the sky or across the ocean, one reaches this coral reef, to find, suddenly, a snug, green world spattered with rosy houses, white-roofed, blue-shuttered; and scalloped with dozens of cosy, coved beaches. Here are all the diversions: slick tennis courts, good golf courses, shops selling elegant British and French wares, and a wide number of places to stay. Firmly run by the Bermudians, everything is done for the visitor, so long as he obeys the rules. Hot enough in summer to need air conditioning, Bermuda is cool enough in winter for evening fires with a delicious burning cedar scent. (Rates at the following places range between $8 and $20 a day.)

The Ledgelets, in Sandy's Parish, is one of the most comfortable guest places on the island—beautifully run. Just across the road from pretty, winding Ely's Harbour, its pink cottages line a steep climb to the main house where there is a flowery patio and swimming pool. There the guests take cocktails before dinner. One may dine at the central table or at separate tables, and, if one wishes, breakfast is served in the rooms. (Box lunches are provided for picnics.) Each air-cooled cottage has its own little patio and fireplace, a completely equipped kitchen for those who like to cook, and a rowboat for exploring the many uninhabited islands in the bay.

Pompano Club, devoted to fishing, is a neat, new, non-private club set on a cliff above the Atlantic, overlooking a cove where one can walk far out in waist-high water. Everything is set for simple fishing right off the club's dock—tackle, bait, boats, and guides. The fish to fish include, of course, pompano. There is instruction in aqualung diving as well as a glass-bottom boat just for sitting and looking. (The restaurant serves freshly caught fish and lobster.) This is a good place for a family with children.

White Sands is a solid new house, pink of course, set up on a hill overlooking the wild Atlantic (every room, somehow, has a view of the sea), with a beach of its own. To stay here is like being at a private house party, a well-run one. One may have breakfast in one's room up to nine o'clock; box lunch for picnics, if preferred. Cocktails are served before dinner; meals are strictly on time and rightly so, as the cook is good. Diners are seated and the seating changed each time. Guests here are more likely to go to bed after dinner than to go dancing.

Waterlot Inn, long famous as a halfway house in the horse and carriage days until its owner Claudia Darrel died in her eighties, is over three hundred years old, as its beamed ceilings reveal. Small, set low on a sluggish inlet of Hamilton Harbour, one can dine here on the grass terrace. At the bar, which is like an English pub, everyone talks to one another over a game of darts. There are only three guest rooms and two baths upstairs; nice for a private house kind of holiday.

The Reefs, dramatically placed on a cliff, overlooks the open, white-capped sea, with a protected cove of pink sand at its base. A row of cottage rooms extends down one side towards the water. A gay, cheerful place, it is popular with those who like to mix a day of sports with a night of dancing on the wide terrace. (Closed December to March.)

Rosedon, almost in the city of Hamilton and opposite the large Princess Hotel, is one of the pleasantest places to stay, if one wants to be near the excitements of town, and to eat dinners out and around. Once a substantial private house, it has a sweeping driveway, thick walls, and the solid comforts of huge tiled bathrooms, walk-in closets, and central heating. It has neither restaurant nor bar, but concentrates on cheerful, freshly decorated bedrooms and immaculate trays at breakfast.

Deepdene Manor, started as a large dream-come-true house for a gay twenties millionaire, is faintly Italian *palazzo*. Of the usual Bermuda pink, it has a formal garden that leads to pseudo-Greek pillars, a patio with a fountain, vast panelled rooms, and wide terraces overlooking Harrington Sound. A bridge crosses the public road to the harbour's edge where a romantic building with a clock tower is now used as a glorified playhouse for swimming off the dock, drinks, and general sunning. Deepdene takes about forty guests in the huge Newportish bedrooms (many with open fireplaces) and in the separate suites in the gardens. (Tea every afternoon.)

Mount Pleasant lies on a hill in the middle of the island with a view of both Great Sound and Hamilton Harbour. Unlike most Bermuda houses, it is of old West Indian architecture, wide and airy, bounded by roofed verandahs. Many of its enormous rooms, all with fireplaces, open onto the porches, where, in summer, one may breakfast. No other meals served, but guests may use the Coral Beach Club.



DOCTOR DRESS CO., INC.,
847 W. Jackson, Chicago 7.
Socially prominent—the textured silk bolero dress that hints delightfully of spring, with delicate white piping at the neck. In the season's best colors, sizes 14 to 44 and 12½ to 26½. About $85.00.

I. Doctor

hat—John Frederics *chair—Mr. Laverne* *Slightly higher on the West Coast*

See the I. Doctor advertisement on page 118

Vogue's eye view RE this issue

*Re*making Yourself is the title of this issue,
and you'll find more *re*'s in it than you can shake
a prefix at: ideas for replanning wardrobes,
refueling interests, remaking a figure's measurements,
refreshing a face—even remodelling a boathouse
into a year-round week-end house (rewardingly).
The point is that without going into
a great reform movement (which sometimes can be
so thoroughgoing that valuables are accidentally
thrown out too), this would seem to be
a good moment to reshape some of the pieces
of one's life, while there are still
three hundred and fifty days of the year
to reap the rewards.

We think so well of the uses of January, in fact,
that for the first time in many years,
we've added a mid-January issue
to Vogue's publishing schedule. This is the issue—
made to include early-spring fashion news
that can (refreshingly) be worn across the *whole* year.



Year-round Black:

making its fashion point six ways

A woman might dress for a year in the six fashions under discussion here—and probably longer in half a dozen cases—without tiring herself, the people in her life, or the clothes. The basis for everything is black. And "everything" includes five black silks in as many weights as we could find, and a black wool in a definitely lightweight version. With any of these clothes, a woman could have the assurance in January of not discovering too late (in June) that she'd lost contact with fashion somewhere along the line. And that's the point in fashion now, made easily with black: the jump from season to season, look to look, and situation to situation, shouldn't be a jump, but an effortless, seasonless glide. Which brings us to the change-potential within a given black fashion. We say that a good temperate black dress or suit owns a dozen looks. In this issue: plans for negotiating one black dress into one black wardrobe (pages 76-77); plans for varying black the most basic way of all—by varying yourself, make-up and hair, eight ways (pages 59-61).

The continuous silk suit. Record fashion, left, even for black: a silk suit running the year in two laps—with or without jacket (the dress is near-sleeveless, nearly all-climate). Mollie Parnis suit, in Maxwell slubbed silk that's heavy enough to tailor, but not heavy. About $145. Bonwit Teller; Hutzler's; Joseph Magnin. Rosenstein bag: also Bonwit Teller. Mustard Milan straw hat, by John Frederics, circling in a new orbit—over one eye. Mademoiselle shoes.

Continuous crêpe de Chine. Continuing here (right), what's been happening for several seasons now—more crêpe in fashion, precisely because it *is* intraseasonal. Keeping up with crêpe's new youth, youthful cuts of dress like this one any youngish, slim woman could wear. By Sportwhirl, $30. Franklin Simon; Marshall Field. John Frederics draped chiffon turban.



Year-round

black

continuing



Chiffon—a year's supply

Reversing the usual order of things with one master-plan stroke—rarefied chiffon that's solid fashion, hot or cold. Here, a fresh froth of black, seasonable in July with Nefertiti turban, ribbon shoes; in November under a bright satin evening coat. Nettie Rosenstein dress, in silk chiffon. About $190. At Bergdorf Goodman; Dayton's; I. Magnin. Hat: John Frederics. Newton Elkin sandals.

Shirt—at half-past 1957

Black silk broadcloth shirt dress that defies you to tell the time by it—when it's on a hanger. Here, it's all wound up to go off at 6:00 P.M. A day (and a cloche) later, it's on a wilting schedule—and doesn't wilt. Frantex-Mallinson silk; about $35. Saks Fifth Avenue; J. P. Allen; Frederick & Nelson. Emme hat. Evins shoes.

RUTLEDGE

Year-round black continuing

The non-thermal wool, *left:* Black with wool jersey to its credit—which is about as soft as black can be of an afternoon in any temperate climate. The only boundaries here—black satin (at collar, cuffs, belt) nudging the dress into the past-four slot, gently. Turning the lights on: black satin bag, shoes, a tulle hat. Clare Potter dress; British woollen. About $80. Bergdorf Goodman; Woodward & Lothrop; Sakowitz. Emme hat. Chair: David Wider.

The all-time chiffon, *right:* Short chiffon dinner dress that clings and drifts but never really stops being the most beautiful look in the room. The news: the number of women who feel up to a dress like this now—with the self-help of a good fresh make-up approach. Scaasi dress, stole (not shown), $300. At Hattie Carnegie; Nan Duskin.





New way to dress a swimming suit

Emphasis on *swimming* here, in suits with the kind of fashion that's never left high and dry, this or any other year. Re high and dry: new headgear (aside from snorkel)—strapless swimming caps, utilitarian and utopian in one stroke.
Above: The suit news now—a deliberately-strapped neckline curving up here from a figure you might recognize: a classic Rose Marie Reid conformation in Warshow bengaline, of Celanese acetate, cotton, and Lastex.
Each suit, $18. Saks Fifth Avenue; Dayton's; Sakowitz.
Opposite: Sleekness that sheds an ocean of water like dew—knitted maillot of Du Pont stretch nylon yarn, and a water-velvet cap in a new intracontrast of colours with black.
Greta Plattry suit, $25. U.S. Rubber cap, designed by Adolfo of Emme. Suit and cap at Best's; Burdine's; Marshall Field; I. Magnin. Charles of the Ritz water-repellent mascara and Perfect Bright Pink lipstick with an all-over land base of "Sun Bronze" that can take three hours of sun-and-spindrift buffeting without failing. Umbrella: Brett Winston.





New way—to mauve:
gigantic little prints;
garter stripes

Appearing South, the unshy mauves, in patterns
with a new kind of boundless fashion energy.
Opposite page: Two samples of the new sharkskin—
crisp enough to pleat, soft enough to billow,
their whole look an open-and-above-board prettiness.
Left, blouse with knitted cotton cuffs
all-around, and skirt (of a Cohama fabric),
about $40. Right, leather-belted dress,
pleated the length of it; about $45. Both,
by Donald Brooks, in Arnel sharkskin;
junior sizes. Lord & Taylor;
Joseph Magnin. Bowed shoes, by Julianelli;
cutout shoes (also in red, at right),
by Mademoiselle; Dalsheim beads: Lord & Taylor
Emme hats—one and the same Milan straw.
Hummingbird "Garden Party" stockings.
This page: Scarf silks—sheath and pull-over—
managing a new trick: floating
in a straight line. By Kenneth Tischler,
about $45. Bendel's Young-Timers;
J. P. Allen; Frost Bros.
Making mauve burn brighter: red.
Hat, nodding under a fall of dots, by Emme.
Dawnelle cotton gloves. Berkshire "Blossom" stockings.
Both pages: Lilac Champagne lipstick, by Revlon.

RUTLEDGE



New way to put 2 and 2 together

Left: Two printed silk blouses as square as scarfs—which they are—sewn together here and there, and not a button between them. Goodman & Theise silks, $7 each. Summer-house pants, Stevens cotton twill, $6 each. Everything, by John Weitz: Lord & Taylor; Woodward & Lothrop; Neiman-Marcus. Beauty Counselors Red Gold lipstick, nail polish. *Above:* After-bathing suit in black and white Tattersall cotton. One-piece, it squares off in little shorts. By Brigance. $23. Saks Fifth Avenue. Roger Van S bag. *Right:* New way to draw the line—drawstring madras plaids. Over white duck shorts ($6), a blouse with clam-digger sleeves; Wamsutta cotton, in inky greens. $7. Both, by Fleischman. Lord & Taylor; Frederick & Nelson. Over white wool flannel pants ($18), a burnoose-weight wool blouse, in inky blues, $13. Both, by Nelly de Grab. Saks Fifth Avenue; Frost Bros.



New way to limit yourself—beautifully

For the woman who wants to keep a suitcase (or a wardrobe) down to flight weight: a year's supply here of two beautiful fashion basics—polka dots, and black and white.

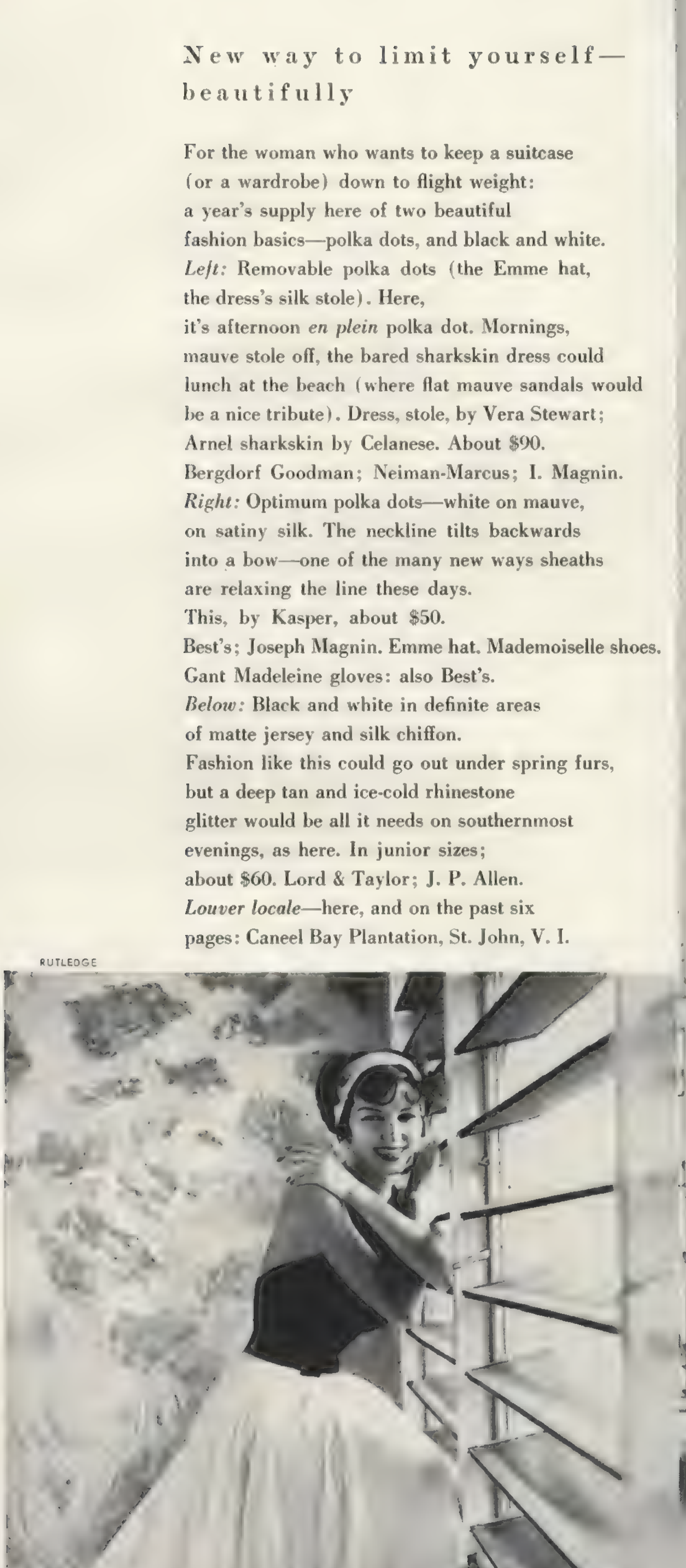
Left: Removable polka dots (the Emme hat, the dress's silk stole). Here, it's afternoon *en plein* polka dot. Mornings, mauve stole off, the bared sharkskin dress could lunch at the beach (where flat mauve sandals would be a nice tribute). Dress, stole, by Vera Stewart; Arnel sharkskin by Celanese. About $90. Bergdorf Goodman; Neiman-Marcus; I. Magnin.

Right: Optimum polka dots—white on mauve, on satiny silk. The neckline tilts backwards into a bow—one of the many new ways sheaths are relaxing the line these days. This, by Kasper, about $50. Best's; Joseph Magnin. Emme hat. Mademoiselle shoes. Gant Madeleine gloves: also Best's.

Below: Black and white in definite areas of matte jersey and silk chiffon. Fashion like this could go out under spring furs, but a deep tan and ice-cold rhinestone glitter would be all it needs on southernmost evenings, as here. In junior sizes; about $60. Lord & Taylor; J. P. Allen.

Louver locale—here, and on the past six pages: Caneel Bay Plantation, St. John, V. I.

RUTLEDGE





REMAKING YOUR IDEA



PENN

Dr. Hans Selye, physician and biochemist, is the famous medical discoverer who announced the theory that stress is the origin of disease. His claim rests on his twenty years of stress research at the Institute of Experimental Medicine and Surgery at the University of Montreal. There he developed the stress concept, which led him to the General Adaptation Syndrome, and so to his unified concept of medicine. Although not all medical scientists agree with that theory, they do agree that his experiments demonstrate that hormones participate in the development of numerous non-endocrine diseases. Among the minor contributions of Dr. Selye is that of having added the word stress to the French, German, Italian, Spanish, and Portuguese languages; it is called *le stress, der Stress, lo stress, el stress,* and *o stress,* and it means, in his sense, the sum of all the nonspecific factors such as normal activity, disease-producers, and drugs which act upon the body. A thin, charming man with an eager smile behind a slow reserve, he first began noticing stress when he was a medical student at the University of Prague. Since he had no name for what he saw, he called the collective symptoms "the syndrome of just being sick." These days, he has put his advice on stress thus: "Fight always for the highest attainable aim, but never put up resistance in vain." Instead of letting the body react excessively in harmful defense, he wants people to learn how to use stress to their advantage; in fact, he has written *The Stress of Life,* a semi-autobiographical, medical, but not too technical, book about it. When Dr. Selye feels that he can not do anything about a situation, he lets it and himself float. For himself, he has found that stress can be the spice of life.

1. What is the secret of health?

The secret of health lies in the successful adjustment to changing *stresses.* The penalty for failure in this great process of adaptation is ill-health and unhappiness.

2. What is stress?

Stress is, essentially, the *rate* of all the wear and tear caused by life. Although we can not avoid stress as long as we live, we can learn how to keep its damaging side effects to a minimum. Stress is not any deviation from the steady state of the body.

3. How do stress and disease link up?

We are just beginning to see that many common diseases are due largely to errors in our *adaptive response to stress,* rather than to direct damage by germs, poisons, or other external agents. In this sense, many nervous and emotional disturbances, high blood pressure, gastric and duodenal ulcers, certain types of rheumatic, allergic, cardiovascular, and renal diseases, appear to be essentially diseases of adaptation. In view of all this, stress is undoubtedly an important personal problem for everyone.

4. Is stress always damaging?

No. Stress is not even nervously bad for you; it's often the spice of life, for any emotion (a kiss), any activity (tennis, golf) causes stress. The point is your system must be prepared to take it.

The same stress which makes one person sick can be an invigorating experience for another.

No one can live without experiencing some degree of stress all the time. You may think that only serious diseases, or intensive physical or mental injury can cause stress. This is false.

Although the feelings of just being tired, jittery, or ill are subjective sensations of stress, stress does not necessarily imply a morbid change.

5. What is the mechanism of stress?

Research on stress was greatly handicapped until some twenty years ago when it was found that stress always causes certain changes in the structure and chemical composition of the body; these can be accurately appraised. Some of these changes are merely signs of damage; others are manifestations of the body's adaptive reactions, its mechanism of defense against stress.

OF STRESS

24 questions on the
Selye Stress Theory and answers
on how the theory may help you
An interview with Dr. Selye
by Allene Talmey

6. What do you call the stress syndrome?

I call it the General Adaptation Syndrome, now known by its initials as G.A.S. (A syndrome is usually defined as "a group of signs and symptoms that occur together.")

7. How does the stress syndrome develop?

G.A.S. develops in three stages: (1) the alarm reaction, in which the glands are alerted; (2) resistance, in which the adrenals and other glands fight; (3) the stage of exhaustion, when the glands give up the fight.

8. How does the stress syndrome work?

There is stress at any moment during these three stages although its manifestations change as time goes on. Furthermore, it is not necessary for all stages to develop before we can speak of G.A.S. Only the most severe stress leads eventually to exhaustion and death. Most of the stressors (an outside agent causing stress) which act upon us produce changes in the first or second stages; in the course of life everybody goes through these stages many times. Otherwise we could never become *adapted* to perform all the activities and *resist* all the injuries which are man's lot.

Even exhaustion does not always need to be irreversible as long as it affects *only parts* of the body. For instance, running produces a stress stage. First we limber up and then for a while we run at the height of efficiency, but eventually exhaustion will set in. This could be compared with an alarm reaction, a stage of resistance, and a stage of exhaustion; but such exhaustion is reversible. After a good rest we will be back to normal again. Only when the whole organism is exhausted, at the end of a normal life span, or through the accelerated aging caused by stress, only when all of our adaptability is used up, will irreversibility, general exhaustion, and death follow.

9. Is stress merely nervous tension?

No. But nervous and emotional factors are very often the cause of stress. Stress reactions occur in animals that have no nervous system. In fact, stress can be produced in cell cultures grown outside of the body.

10. Is stress only an emergency discharge of hormones?

No.

11. Is stress only a secretion by the adrenal cortex of its hormones, the corticoids?

No, ACTH, the adrenal-stimulating pituitary hormone, can discharge corticoids without producing any evidence of strain.

12. Is stress the specific result of damage?

No. Normal activities—a dinner party or even a hug can produce considerable stress without causing conspicuous damage.

13. Does stress cause an alarm reaction?

No. It is the *stressor* that does that. With all this in mind, we can more precisely define stress as the state manifested by a specific syndrome which consists of all the nonspecifically induced changes within a biological system.

14. What is adaptation energy?

The term "adaptation energy" has been coined for that which is consumed during continued adaptive work to indicate that it is something *different* from the caloric energy we receive from food. But this is only a name and we still have no precise concept of what this energy might be.

It is as though, at birth, each person inherited a certain amount of *physical* adaptive energy, the magnitude of which is determined by his genetic background, his parents. He can draw upon this capital thriftily for a long, monotonous, uneventful existence, or he can spend it lavishly in the course of a stressful, intense, but perhaps more colourful and exciting life. In any case, *there is just so much of it* and he must budget it accordingly.

15. What is the relationship between adaptation energy and aging?

There seems to be a close relationship between the G.A.S. and aging. People can get used to a number of things, cold, heavy muscular work, worries, which at first have an alarming effect. However, upon prolonged exposure, sooner or later, all reserve breaks down and exhaustion sets in.

16. How can any of us apply the stress concept?

By understanding *our reaction* to stress we can learn how to combat disease by strengthening the body's *own defenses* against stress. This has important psychosomatic implications. Bodily changes during stress act upon mentality and vice versa.

17. What is the first step in that application?

Only by dissecting our trouble can we clearly distinguish the part played by the stressor from that of our own adaptive measures of defense and surrender. We can learn to handle ourselves during the stress of everyday life, and in particular how to tune down when we are worked up, how to overcome insomnia, and how to get out of certain grooves of stereotyped behaviour. *(Continued on page 115)*

Remaking your Measurements

The search for a new shape:

trial runs by a Vogue editor with machines and techniques

The word is yes—you can remake your measurements.

In the course of a week, I "tried on" two special machines for remodelling measurements and sampled the programs of two of the great beauty salons. In each case, I announced upon arrival, with slight variations of attack, that I wanted slimmer hips, better thighs for bathing suits, less padding on the inner edge of my knees—and, frankly, any other improvements that could be worked in. With slight variations, I was told in each case that my desires—and more—could certainly be accomplished, that I ought, along with any other plan of action, to "eat reasonably"—which, translated, meant lose five to ten pounds by the simple expedient of dieting; and finally that good proportions and "ideal" measurements depend primarily on good posture, an asset all reproportioning routines aim to develop. This is the story of my week:

Nine holes of golf—lying down

Because my college years were distinguished mainly by the regularity with which I flunked physical education, I decided to start out with one of the machine plans, the Stauffer System. "Telephone today for a free trial visit and figure analysis. No obligation," the advertisement said. In any plan, I found later, the first decisive step is picking up the phone. That I managed with alacrity, and several mornings later I walked into the Madison Avenue office of Stauffer.

A chipper young woman in a red dress introduced herself as Miss Gordon, made a record of my name, address, occupation (housewife, I said, choosing to slenderize incognito), and asked if my medical history included recent operations, a serious heart condition, or any other serious problems. I said no.

Then she turned me over to Barbara, my technician, who propelled me politely into a dressing room with instructions to unhook my brassière, take off my girdle. (There was a Manila envelope for my girdle.)

Barbara then led me into another cubicle, aquamarine with curtains to match. It was about the size of a fitting room; the only furnishing, a grey, plastic-covered Stauffer table rather like a day bed, except for a metal bar at one end, and in the middle, a separated section with square, plastic-covered pads lying in it; these pads are the mobile parts of the table. Barbara settled me—lying down in perfect comfort with my hips on the pads. She explained that when she turned the machine on, it would exercise passively (i.e., with no effort on my part) the vertical muscles, exert a trimming action on hip bulges, and tuck hips under, a first step in creating better posture.

Just before throwing the switch, Barbara tossed a flattish, corrugated sandbag over my thighs. "It increases the action," she explained. (Old delta custom, I noted mentally. Life on the Stauffer levee.) With the machine on, my hips bounced rhythmically up and down, motivated by the gentle, amiable action of the pads.

After ten minutes, the machine went off automatically, and Barbara reappeared to swivel me around with my shoulders on the action pads. For this phase of the treatment, called the "rib-cage stretch," I had to stretch my arms above my head and grasp two hand stirrups attached to the metal bar at the end of the table.

"Are you used to exercise?" she asked sociably.

"Heavens, *no*," I replied, determined to be both honest and firm. Only passive exercise for me. Barbara, therefore, adjusted the metal bar and stirrups so I wouldn't have to stretch too hard, but I did have the feeling that if I came often, she might encourage me to stretch bigger stretches. The machine this time effected a nice upper back rub, flattening out my shoulder blades and providing a certain sense of euphoria.

For the next two ten-minute sessions, we moved into another aquamarine box with a similar table that worked on the lateral muscles. It seemed to me a rotating action—first on the hips—this is called the "Lullaby"; then shoulders. The shoulder action firms the muscles of the bust and arms, helps restore a good throat line, and diminishes dowager's hump.

Fifth position is perhaps the most dashing of all, and the most like exercise. On a third Stauffer table, in one more cubicle along the row of cubicles, I lay flat on my back, knees bent, and my feet up, with each one strapped into a flat sandal attached to a simple mechanism. When this machine goes on, one's feet fly out in simultaneous rhythmic circles, up-out-around-down, up-out-around-down. There is a good deal of knee action involved, and the objective is to slim the calves, thighs, and lower hips. My mind, by this stage at Stauffer, was an elevated blank, and I lay there cheerfully contemplating the rather astonishing spectacle of two extremely long legs flapping about in the upper air; then, again, the automatic stopper turned off the motors.

The last round is played on another flat table where you lie down, dead-dog fashion, again flat on the back. The whole business, as far as I could make out, moves strenuously but quite comfortably for a few minutes. This, Barbara explained, steps

up circulation and muscle tone, as do all the phases of the treatment in one way or another, and promotes proper elimination.

Got up. Felt fine; no pain, no strain.

Throughout the entire time, about fifty minutes in all, a muted loudspeaker trickled exuberant passages of Victor Herbert, "Rio Rita," and a familiar number, called, I have always assumed, "Giannini Mia." The lyric, unless I have made it up myself, goes, "Oh . . . I a-dore you, GI-anni-ni MI-a."

Then, behind closed doors in a small conference room, I settled down with Miss Gordon to talk about me, and my relative chances of acquiring a form more nearly divine. She asked me first whether I had understood everything that happened during the passive exercise treatment.

"Well, I'm not really clear about the construction of the machines," I ventured hopefully.

"Oh," said Miss Gordon, all reassurance, "I don't know how to build a Stauffer machine either. But I want you to understand that the purpose of the machine is to correct posture, eliminating saggy areas where fat can accumulate; to stimulate circulation; to improve muscle tone—that means you won't be flabby any more; and to improve the process of carrying off body wastes. It makes you look and feel years younger."

To illustrate her explanation of posture, she used a flat wooden puppet of a woman in profile; each area of her body was movable, and Miss Gordon showed me—frankly—the way I stood, *derrière* jutting back (it should be tucked down and under, knees relaxed), stomach out, shoulders drooping, bust sagging. Unlike all the exercise experts who had analyzed my figure disparagingly at school, she did this in a completely impersonal, non-accusing, non-moralizing way. I was grateful. Then she lined the puppet up properly—the "after" picture.

I stood up, still ungirdled, de-brassièred, and Miss Gordon measured me, all over—chin to navel, bust, under-bust, waist, abdomen, hips, one thigh at several intervals, knee, calf, ankle.

While I had a cup of coffee, black, and a cigarette (lighted out of pure nervous reflex), she made a few rapid calculations. Then she offered me a lozenge, large, deep pink, and designed to inhibit appetite—or, at any rate, to remind one to inhibit appetite.

"Now," said Miss Gordon brightly and matter-of-factly, "I want you to take off ten pounds, and maintain a permanent loss of about six. I want you to eat breakfast every day; if you don't want it at home, stop and have it at a restaurant. As far as your measurements are concerned—you need to lose 15¼ inches."

Decided pause.

"That's an inch off your bust—not the breasts, of course, but the fatty padding on the back, an inch and a quarter from your waist, three inches off your hips—" She went down the line, dropping inches like blighted leaves from a philodendron. Three inches off hips. I was caught.

"How many treatments would that take, do you think?"

"I want you here three times a week, two hours each time so you have a double treatment, and we'll have the whole thing over with in 58 sessions."

"My! How much will that cost?"

Miss Gordon, multiplying, "That would be $224 for the course, and we give a 10% discount for cash in advance, which would make it $201.60. Your contract includes a *guarantee* that you will lose, if you follow the plan, exactly the inches we say you'll lose. Now in your case I can promise you you'll come out looking like a million dollars."

"Well . . . I'd certainly like that."

"I can't promise everybody quite that; you have a good frame. If a woman is very stubby or badly built, I can promise her a big change, but I can't promise her she'll look the way you'll look."

After an exchange of wide, radiant smiles, I allowed with quite genuine sincerity that the idea was enormously tempting, but that six hours a week for almost twenty weeks would mean revising my entire life and the lives of my husband, my child, and my housekeeper. Miss Gordon pointed out, with what I considered an over-extended leap into the future, that I was approaching forty.

"If you really want to look right, you'll do it," she said with an air of belief in my ability to make the right decision. I scurried off to retrieve my clothes, thinking as wistfully of the possible slender me as I have often thought about a handsome ring or a flattering dress I could, if I had to, do without.

At home with a midget machine

The day after my Stauffer field trip, I took on a machine called the Relax-A-cizor, designed to be used at home in the familiar comfort of one's own bed, a stretch of matting on the floor—wherever, in fact, you feel like using it. Book-reading, telephoning, TV, and cigarettes are all thoroughly compatible with the Relax-A-cizor. I'd heard that before and the appeal was obvious. Read and get thin, I thought jauntily, as I waded into the Relax-A-cizor headquarters on Fifth Avenue. Actually, I could have had a free demonstration of the machine at home, but by this time, I was full of enterprise about the whole subject of a new shape.

A tallish, compactly built woman, Miss Bess Muriel, took me in hand, opening before my eager stare a small black case like a cosmetics case. (It weighs nine pounds.) Inside, there was a flat, well-designed "dashboard" with a main switch, three rheostat-type dials, and assorted cords—one pink one to plug into any AC electric socket, plus one red, one amber, and one clear emerald green. Each of the latter three has a forked end with two little metal plugs which hook into corresponding plugs on various pads and belts that are clapped onto one's skin in the target areas.

"Have you a few minutes now?" Miss Muriel asked. "Because one demonstration is worth a thousand words."

Confessing that I just happened to have a half hour or so, I followed her into a small bamboo-curtained room where a bed and a Relax-A-cizor waited.

"What area is it where you most want to lose?" asked Miss Muriel, giving me a shrewd, but nicely veiled run down with what I estimated as a very practised eye.

"Oh, several, but really it's my hips that are about the most appalling."

"Fine. Now if you'll just slip off your dress and girdle and panties, I'll show you how the machine really works. It's very simple—and so easy. You just lie there, you know."

All obedience, I pulled off my clothes and stretched out on the bed. Miss Muriel picked up a wide pink "beauty belt" with some big black patches on the inside and little metal plugs for the coloured cords on the outside. "First you spray these black patches with a little water." (She used a small plastic spray bottle that comes with the machine.) "That makes the contact."

With a composed one-two-three action, she fastened the dampened hip belt around my lower hips, snapped in the six plugs—each pair in opposition; that is, one green-cord plug on the right side of the body; the other green-cord plug on the left side, and so on. Chatting along in explanation, she flipped the main switch on the machine, and began to turn up the three dials, each of which controls the action on two motor points on the body.

"You'll feel a little tingle."

I did, definitely. The dials went higher.

"Now you're beginning to get a contraction of the muscles," went on Miss Muriel reassuringly. "It's that contraction of the muscles that firms and tightens, *(Continued on page 111)*

Remaking your Face

Once there was a princess named Désirée, who, with the help of a convenient sorcerer, fragmented herself into eight princesses in order to bewitch a hitherto incurably fickle prince. The bewitchment worked; the prince was cured of his bad habits; Désirée became his one true love forever (or so says an eighteenth-century tale from Madame d'Aulnoy).

Désirée's reasons aside, one of the basic ways for a woman to vary her *wardrobe* is to vary herself—to change the emphasis of her make-up and coiffure. She can, if she likes, have as many as eight faces—each one, moreover, honest and her own.

Honesty, in fact, is where any believable make-up must begin. So: using what is considered today to be standard beauty equipment, using only those make-up methods designed to illuminate and *not* to disguise, we conducted the experiment photographed on the following three pages—and found eight beautiful faces in the space of a single one. Among the laboratory notes are these:

To change a lipline successfully, the mouth must be powdered first—thoroughly. The lipstick ought to be creamy in formula, but firm enough not to streak.

To change an eyebrow line: use short, feathery strokes of an eyebrow pencil. If a brown or black pencil looks "hard," try a grey-toned one. Never emphasize the downward wing of an eyebrow. The eyebrow's *lowest* point should be nearest the nose; an outside edge falling below this line gives the face a let-down expression.

To change or intensify the shape of the eye by means of make-up: use pencil eyeliner, mascara, eye shadow—and, if you like, cream eyeliner. The latter comes in opaque black (to paint along the eyelash line and out at the sides), and in white (to block out a shadow or serve as a sort of white slip beneath a pastel chiffon eye shadow). To "fill" the spaces between the eyelashes, and thus deepen the eyes, or to extend and widen the eyes, a pencil eyeliner works well when applied *in* and not *over* the lash line. As for eye shadow: it can be swept outward to widen the eyes, but only luminous gold or silver eye shadow should ever spread *above* the eyelid.

All make-up ought to proceed in a definite order. First, make-up foundation—tinted or not. Next, eye make-up—all but the mascara. Next, powder—a liberal dose. Then, reapplication of any eye make-up; mascara, this trip. Then, rouge (don't neglect it in the evening). Finally, lipstick; a light repowdering; lipstick again.

Beginning on this page: the 8-faced woman— one face, eight varieties of make-up

FACE 1. For six o'clock and on: a dramatic underscoring of eyes and mouth; a look of allure. Eyes widened by pencil eyeliner, deepened by mascara and considerable brushwork. Mouth drawn with a marked bow and square underlip. Complexion given a warm, luminous tone (Germaine Monteil's Superglow fluid make-up foundation, Ivory; Porcelain face powder; Cardinal lipstick). Black veiling hat by Adolfo of Emme; also at Hudson's; I. Magnin. Bogoff rhinestones.

KAREN RADKAI





FACE 2. Daily look: neatness without severity. Hair smooth at top, dipped at sides. Make-up soft—natural eyebrow line, brown mascara, creamy beige complexion (Frances Denney Viva Fluid base; orange lipstick).



FACE 3. Cameo: cool, pale, a certain formality; fresh city look. Widened eyebrow and lip line, bisque complexion (Yardley's Pink Pearl face powder, Bright Red lipstick). The coiffure, mostly a veil, from Emme.

8-faced woman *continued*



FACE 6. Country pattern: make-up but not in capital letters. Sunny foundation, *lighter* powder, eyebrows defined. Hair: free, windworthy. (Helena Rubinstein's Mauresque base; and True Coral lipstick.)



FACE 7. Special polish for the day. Skin, lustred *and* treated by untinted lotion (DuBarry Royal Nectar). Then: feathering of powder, rouge. Strong lipline. Hair sleeked by combs. Premier sweater: at Bonwit Teller.



FACE 4. Evening, more candlelit than klieg-lit. Widened eyebrows, eyes lengthened. Hair, copper-rinsed; in curls for an evening change. Pearly complexion. (Dana's Bermuda face powder; Santiago lipstick.)



FACE 5. Honey-colouring, rosy accents, faint touch of leaf-green eye shadow—and hair given fringe benefits: slight bangs. (Lipstick, Jacqueline Cochran's Pink Azalea.) The coral-coloured necklace, by Marvella.

FACE 8. Big-evening make-up: eyeliner drawn out at sides; eye shadow ditto. Mascara, rouge, a full, curved mouth, creamy complexion (Coty's Ivory base, Flame Red lipstick). Red-rinsed hair. Vendome earrings.

ALL COIFFURES BRUSHED TO SHAPE BY ROGER VERGNES; ALL BASED ON A RAYETTE MASTERPIECE PERMANENT WAVE.



KAREN RADKAI



Replanning tweeds on a year-round basis

News here, and on the next two pages: the tweed that's in fashion, actively, many more months than it's not (and in some cases, it operates twelve months out of twelve): the tweed you buy now, wear now *and* later, pack in moth balls—never. A paler, prettier kind of tweed, this, with an easy, unforced elegance that manages equally well city or country (any city, any country). Here, in fact, tweed that might cover half the globe: all of these, photographed at the new ticket office of the Japan Air Lines. *Left:* Three-part costume, reproportioned: long, loose coat—wool tweed outside, flannel inside. Inside that, an Orlon sweater, wool flannel skirt. All, camel-coloured. By Swansdown, of Forstmann woollens. $95. Earrings, Van S bag; all Rosette Pennington. Costume, also at Woodward & Lothrop. *Right:* The day of the tweed, here—every day: chiffon-weight brown tweed, leavened with silk, re-scheduled via white—a torrent of it. This, cut simply as a kimono, and pulled in with an obi. By Vera Maxwell. About $70. From Bendel's Young-Timers; Julius Garfinckel; and Famous-Barr.



KAZAN



Year-round tweeds

continued

Left: Tweed, reclassified in a Chanel climate: the open-jacket suit in a deliciously unrugged blond colour—hint of fit to the unfitted lines; pockets at a new high level. What it opens up on—completely arbitrary in the case of a year-round tweed. Outside city limits, the contents might be, as here, blond cashmere. In town—the palest pink silk shirt available. The suit, by Davidow, of British woollen. $110. Forstmann sweater; Richelieu earrings. All: Henri Bendel. Suit, also Hutzler's; L. S. Ayres; Marshall Field. Sally Victor hat.

Right: The big, bold blanket of a coat, redoubling its fashion value this time around, because it's practically weightless—mostly white, and limited, therefore, only by what goes beneath: top half of the spectrum in the country—lower half in town. What goes above in either place: Sally Victor's soft felt cloche, pulled brow deep. Coat, by Harry Frechtel, of British woollen, plaided with gold and grey. About $145. Lord & Taylor; Julius Garfinckel; I. Magnin. Handbag from Lederer.

PHOTOGRAPHED BY KAZAN AT THE JAPAN AIR LINES TICKET OFFICES, DESIGNED BY JUNZO YOSHIMURA

REMAKING YOUR TALK

BY WILLIAM DOUGLAS HOME

When a young nineteenth-century English Member of Parliament approached his Prime Minister with the question, "Shall I make my maiden speech tonight, Sir?" the great Lord Beaconsfield replied, "No, I think it better that the House should wonder why you don't speak, than why you do."

The implication behind Lord Beaconsfield's words was that even for a politician, silence might prove to be golden and speech merely a giveaway. By the same token, when Romeo said of his Juliet, "She speaks, yet she says nothing: what of that?", Shakespeare, at the expense of his rhythm, might well have added, "What indeed!", for he, like Benjamin Disraeli, knew that all too often conversation, both in men and women, can dissolve a dream.

On these pages are various samples of conversation which I have analyzed in an attempt to illustrate the wisdom of Lord Beaconsfield's remark.

1. THE CONVERSATION

"The United States and the British Commonwealth of Nations comprise the two greatest English-speaking entities in the world today. Consequently, the political aim of the governments of each and all of the states and nations comprising these two great bastions of freedom must be to cement the bonds of brotherhood between us and to stand foursquare against those forces which, by ceaseless propaganda, seek to spread disunity among the English-speaking nations of the world."

THE GIVEAWAY

This conversation (or should I say monologue) is heard frequently in England (it is also rumoured that similar conversations have been heard in America) after the ladies have left the dining room and the men, their brains fertilized by port and brandy and their sensitivity numbed by the smoke from their cigars, have stayed behind to hunt and, in most cases, kill by overemphasis the simpler truths. The speaker may be young or old (usually young because his self-confidence has clearly not evaporated yet), with a reputation for political erudition.

In fact, his conversation reveals him to be conceited, unimaginative, and insensitive: conceited because he thinks that his fellow men, even under an alcoholic sedative, wish to hear any sentence one half as long as the one quoted above; unimaginative because he assumes that everybody else in the room, including the butler, does not already know the truth about the English-speaking nations hanging on for dear life to each other's hands; and insensitive because he overrides the atmosphere of boredom and intellectual frustration inevitably generated by a conversation of this kind.

2. THE CONVERSATION

"My dear, he's the rudest man I've ever met. He talked about cart horses' styles in sun hats, the whole way through the fish and grouse."

"I know, my dear, and boring. When he turned to me, he told me all about the matron at his private school who went to Africa and never came back from her holiday because she married a Kikuyu chief. I'll never speak to him again."

"Who, dear, the chief?"

"No, dear, that rude and boring man."

THE GIVEAWAY

This conversation is heard all over the world between women who have gone, are going, or want to go to the Ladies Room and have just vacated dinner seats on either side of a celebrity. The giveaway is that women, as a body, are apt to see a celebrity as a celebrity—unless they are married to him—and not as a man. They wish to see him speak and act as a celebrity (rather in the style of my Conversationalist No. 1 who, of course, was not a celebrity; otherwise he would never have talked as celebrities are supposed to talk, but never do). They, therefore, suffer a grave disappointment and disillusionment when a celebrity talks about trivia. In so doing they reveal themselves to be both unimaginative and superficial because they should know that a celebrity can not be celebrating all the time. What is more, they should be glad of it. The fact that he is able to relax proves that he is human, which is a rare but nonetheless essential qualification in a man and, thus, should be encouraged and not criticized.

The giveaway for the celebrity's conversation, first about cart horses' sun hats and secondly about the matron who went native is not that he is rude or boring. Far from it. He does not deliberately refuse to talk about his own life because he thinks that the lady on his right is beneath his intellectual level. On the contrary, he spares her the boredom of hearing him bring his profession into playtime. Furthermore, he assumes that she knows all about him and either likes or dislikes him or his work and leaves it at that. Whereas he assumes that she does not know about cart horses' sun hats, a subject which he, therefore, regards as being naturally edifying and stimulating. The fact that she does not like his conversation is not his fault; it is her misfortune.

When he turns to his left and talks of the matron and the Kikuyu chief, it is not he who is being a bore but his neighbour. She, through a mixture of lion hunting and intellectual snobbery, wants to talk shop, in spite of the fact that she would never dream of talking to a dentist at dinner about the teeth he stopped that day, while her dinner partner, far from being professionally boring or even repetitive, (for he eschews the simple expedient of switching cart horses in mid-dinner and selects another subject), is original and gay. Thus the conversation reveals that the clever, outraged ladies are stupid and snobbish and that the rude and boring celebrity is a modest, unassuming man.

It also proves that distinguished figures, male or female, in all professions, are, in fact, apt to disappoint those who want them to *(Continued on next page)*

Vogue's Spotlight



PENN

SIR RALPH RICHARDSON'S *immensely sympathetic, mobile face can be expected to turn raffish when he appears this month on Broadway in* The Waltz of the Toreadors. *A hit in London, this tragic farce by Jean Anouilh turns on an aging general's unrelenting pursuit of romance and his unresolved attachment to dilemma. The dilemma: a bedridden wife who talks thwartingly of being buried beside him.*



MARIO DEL MONACO, *whose strong, bull-loud tenor is the joy of the Metropolitan opera, ranges from Bellini to Wagner. This season: with Callas, with Milanov; in 1955, with Tebaldi. "Sopranos," he says, "love me. All."*

be at work when they are not (just as though Sir Gordon Richards or Eddie Arcaro should always eat lunch from a horse's back when they have guests), whereas, to those who want to see them being irrelevant, facetious, mischievous, lighthearted—all the qualities, in fact, which shock the intellectual and social snob—they are a delight.

3. THE CONVERSATION

"Old boy, she's marvellous. Look at her. Look at the way she walks. Just like a girl I knew in Paris once. I say, she was marvellous. You've never seen the like. Just after the war, one or two of us came down from Brussels for the week end and went off to dinner and got fried and then got a good old taxi driver in a straw hat—they were just about to be suppressed, old boy, by then—still he got us there, and there she was. Diaphanous, old boy. You know, a sort of light blue chiffon. Luckily the others were too tight to spot her, so I was in luck. Well, talk about the Champs-Élysées and the Bois de what not? Never saw them the whole week end. Look, that's her. Gave me her picture. What do you think of it, old boy?"

"Nice chintz."

THE GIVEAWAY

The leading character (or, rather, the one with the longest part) is a devil, in his own estimation and in the estimation of his male friends but NOT (I'll bet a hundred dollars) in the estimation of his Paris girl friend or his wife. In other words, he is one of the great talkers, one of that vast vocal regiment of men who talk and talk and talk and then wake up and talk again.

But what about his companion? "Nice chintz," he said. Well, what about him? He speaks, yet he says nothing. What of that? No doubt his eye discourses. Careful, ladies, how you answer him.

From these few examples it should be clear that conversation is apt to be a paradox. The good talker may be a bad talker. The intelligent talker may be a fool. The staccato conversationalist may be the soundest thinker. The silent guest may be the genius. The lecturer may be the ignoramus. The audience may be the seat of common sense.

Yes, conversation is indeed a paradox. In which case, perhaps, the best thing of all is to be like Juliet, saying nothing. I remember that when one of my dearest friends (who is a politician and should therefore know) told me that he and I were two of the profoundest bores he knew, I said, "What about so and so?"

"He's not a bore," said my friend.

"Why not?" I asked.

"Because he never speaks," said he.

And that, when all is said and done, is what Lord Beaconsfield said too.



PETER FINK

DR. ANDRÉ COURNAND *won the 1956 Nobel Prize for Medicine with Dr. Dickinson Richards and Dr. Werner Forssmann for work on the heart. It began with Dr. Forssmann who, in 1929, inserted a thin investigatory tube through a vein into the interior of his own heart. While most scientists merely disapproved, Cournand and Richards, working together at Columbia University, found ways to use his tube to study the basal conditions of the heart. Their aim: quicker diagnoses; accurate surgery.*



BALTHUS *The French painter, Balthus, has a pair of New York exhibitions running now: one at the Museum of Modern Art, the other at the Pierre Matisse Gallery where this painting is on view. "When I have finished my paintings," said Balthus, "I put the drawings for them on the floor and walk on them until they are erased."*



Spotlight *continued*



FOUR TIMES AROUND

The Quartetto Italiano begins this month their fourth rejoicing tour of the U.S., starting at New York's Metropolitan Museum. Homebodies can hear, with feet up, their purifying playing on Angel.



NANCY RYAN

a superb young blonde, with a lithe wit, and straightforward charm, is the Radcliffe girl-secretary whose dead-eye-dick conversation streaks through Truman Capote's recent book, The Muses Are Heard, *in which he reports, with a stiletto, the Russian tour of* Porgy and Bess. *Miss Ryan's mother is the beautiful Mrs. William Rhinelander Stewart.*



DR. PETER GRAY

has been on a triple beat: (1) As head of the Department of Biological Sciences at the University of Pittsburgh. (2) As author of The Mistress Cook, *a briskly virile cookbook in the grand style. (3) As a cooking challenger on "The $64,000 Challenge."*

Refueling your Interests

"The dear public," George Eliot wrote in her notebook, "would do well to reflect that they are often bored from the want of flexibility in their own minds. They are like the topers of one liquor." For such topers, here are eleven tentative suggestions for other mental, and perhaps as stimulating liquors.

The Modern Jazz Quartet, and half a dozen other groups, play jazz that reaches people who like Mozart—jazz witty, exploratory, pure. For those who still think jazz is either gutbucket or for kids, and who are depressed by the jazz cultists, there lies a whole fresh domain; all they have to do is listen, over and over, until they educate their own ears. Perhaps they had better not read any books on jazz.

For dedicated partisans of either political party, reading the opposition papers and magazines has an enormously productive result: one knows an opponent's arguments, and sometimes the factual answers. In addition, reading the English weeklies, The New Statesman and Nation, Time and Tide, The Economist, *and* Punch, *with the English newspaper,* The Manchester Guardian (*all of different opinions*), *can be furiously stimulating to your partisan emotions. You will also know more.*

Lovers of abstract and non-objective painting, superb as some of it is, might have further enjoyments by turning their minds towards Chinese and Japanese and Korean art. They can see marvellous examples at Boston's Museum of Fine Arts, the Fogg Art Museum at Harvard, New York's Metropolitan Museum, the Philadelphia Museum of Art, the Freer Gallery in Washington, the Nelson Gallery in Kansas City, the Seattle Art Museum, and various others, including the Royal Ontario Museum in Toronto. And, among other books, they can read Alan Priest's *Chinese Painting.*

With Russia so ominous and strange, it is vital to understand that country, if for nothing else, as background to the current news. By combining Russian history, its novels, and movies, it is possible to work up some real mental steam. For the historical substance: *Russia* by Sir Donald Mackenzie Wallace (1877), and *Russia From the Varangians to the Bolsheviks* by Sir Charles Raymond Beazley (1918). For the movie, naturally *War and Peace,* in which many of the battle scenes were copied in exuberant detail from the paintings by Vereshchagin. (Readers, however, who want more than just the pageantry of battles and the love story, might reread Tolstoy's novel for its malicious account of the Russian military mind.) Short course: *A Picture History of Russia (1956),* by John Stuart Martin, with engravings and photographs plus historical notes, including the fact that some 20 million people suffered in slave labour camps.

The split-level eye: most city dwellers never look above the building sign, merely enjoy the architectural pleasures of houses and buildings they pass dozens of times on familiar routes. By remembering to look up, give yourself the free astonishment of a new horizon: the upper façades of landmarks, the erratic chimney pots, the Renaissance detail of the tower of a skyscraper, unexpected details that may need binoculars to be visible.

Shock therapy for admirers, properly, of the great traditional masters—an open-eyed, open-minded look without reservations and without asking "What does it mean?" at the paintings of such later masters as Picasso, Braque, and Mondrian, all of whom have had their own foundations fast in the past. Like others, they came to their definitive styles by a pursuit of tangents that shot away from their passionate interest in, and knowledge of, all previous art.

Exposure to the opposite of your normal reading may be as invigorating as walking in a gusty sea wind. For those who diet too long on best sellers, perhaps reading out loud the *Collected Poems* of Marianne Moore, or any good poetry, will illuminate the precise balance of words. Out loud and poetry are the key words.

The quickest refueling, a technique practised by the wisest, comes from asking questions. And it is not the first question but the sixth or seventh in the connected series that makes the answerer really yield nuggety information. (Of course, the answerer might refuel by switching to questioner, later.) One of the most skilled at this technique is a pretty New York woman who bats her blue eyes at dinner partners and asks, with seduction in her voice, "What is your gross tonnage?" She has been at it for years, and she never seems to meet a bore.

Meditate on why you behave as you do, partly by giving yourself a little private time to track down the clues to your mysterious behaviour. You can be quite interesting, too, to you.

Document where you live: sleuth for the past that goes with your land, house, or even apartment. In New York, both the Public Library and the Historical Society have archives and maps that show exact addresses, often revealing the strategic locations of defunct coalyards, breweries, academies, and livery stables, with the latter a favourite site for today's movie houses. The Library's Phelps Stokes Collection yields prints of most streets; its genealogy room, many family histories. Away from New York, regional historical societies have invaluable information, and sometimes the libraries as well. For rare but fascinating finds, check the secondhand bookstores, the junk lots of old post cards.

Listen to Lucy or spend some time with Sergeant Bilko, especially if "Omnibus" is your television cup of tea.



SYDNEY CHAPLIN

In Bells Are Ringing, *this attractive young man, who sings and dances well enough, has the rare ability of being entirely believable, even in a musical comedy. His charm is for real.*



GEORGE GRIZZARD

In The Happiest Millionaire, *this small, delicate comedian, playing Angier Duke, goes up against the massive eccentricities of that famous Philadelphian, Anthony J. Drexel Biddle. After developing a few quiet but effective eccentricities, he ends by being both as delightful and as assertive as a Biddle.*



GORDON POLK

In Happy Hunting, *this young man, up against the crash of Ethel Merman and the extraordinary dash of Fernando Lamas, still manages to hold the stage, firmly. In spite of a certain inability to act both Philadelphia-bright-and-shy, he sings with pleasant sureness, "She's Just Another Girl."*



FERNANDO LAMAS

In Happy Hunting, *this relaxed, good-looking man, with his mutation-mink hair, his clothes horse figure, is the first rival in a long season to the charms but not the mellowed skill of Rex Harrison.*



JOHN MERIVALE

In The Reluctant Débutante, *this easy, almost excessively handsome young man reveals an adroit, quite English breeze in playing comedy—light enough but with a definite gust.*



GROMAIRE

Like many French artists, Marcel Gromaire shares the relatively cruel benefit of being left to the admiration of the few until an advanced age. Instead of headlines, he has accumulated a sum of work unique in modern art for its constancy. Gromaire belongs to no school. Never abstract, this great draughtsman makes a number of study drawings which are then pinned to the walls of his Paris studio like sketches of architectural projects. From these he will build.

At sixty-five, Gromaire is blond, pink-cheeked, blue-eyed, a giant who seems to hide his sensitivity behind a pipe and horn-rimmed glasses. He lives in Paris, surrounded by his family and his several grandchildren, in a modern private house, with one vast room his studio. The relationship between his painting and his surroundings is striking—the rich dark ochres and browns of his work echoed by the African sculptures, by the dark wood of the furniture. The elaborately carved chests, shiny with the patina of time, repeat the sensuousness of Gromaire's caressingly painted forms. Stacked neatly in piles on a dark wood table or pinned in equally neat rows on the straw-coloured walls are the dozens of black and white study drawings. His studio seems dark, only the sharp accents of strong light bounce into and needle the eye. With this wealth of textural sensations around him, Gromaire gradually interprets and transposes reality. Although he has painted many subjects, there is one dominant in his art, the nude, one of the great tests of a painter's maturity. He underscores with colour and line the universality of the naked form.

Actually the studio of Gromaire is more than just a place to paint. Carefully created through slow accumulation, it is his private universe, acquiring purposeful presence and acting as both check and filter. When the painted canvases belong to these surroundings, they will truly be finished. A Gromaire painting gives us the joy of experiencing the reassurance of the achieved, that extraordinary feeling of permanence and security of a work of art, thoroughly felt, nobly thought-out, and executed with love.

Alexander Liberman





MADAME HUGO GOUTHIER

This Brazilian beauty, taller than most of
her countrywomen, has magnificent
dark-brown eyes set in a heart-shaped face.
An ornament to the New York scene
for the past three years, during which
her husband served as Consul-General of Brazil,
Mme. Gouthier is now in Belgium, where
M. Gouthier is the new Brazilian Ambassador.
The Gouthiers have two small children.

PRINCESS DEL DRAGO

Although she was born in Trieste
and now spends most of her time in Rome,
Donna Rosanna del Drago Marscotti,
Princess of Pallano, has the look of the traditional
"English beauty"—blond, blue-eyed. She looks
marvellous in country tweeds, equally well in
her favourite dinner costume—a black sheath,
pale velvet hat. Recently, with her husband,
she paid her first visit to New York.

PENN

Lilac:

fresh colour for lingerie this spring

Going deeper in fashion now—
the delight in lilacs, pale violets,
and wisteria colours; now, they're
flowering in new spring lingerie
(three examples, here).
The lilacs are sometimes warmed with
pink, sometimes paled with white—
but always, fragile and delicious
(the lilac scent almost comes with them).
Right: New version of that
friend to the figure, the Merry Widow
corselet—in a new colour:
pinky-lilac. Major innovation here,
the very deep, very wide back—
to underbid any décolletage.
In marquisette, elastic, Alençon
lace—all, nylon. By Warner's, $25.
Centre: Lilac petticoat
that looks airy, but has enough
fullness to bolster, slightly,
the skirts of silk or cotton dresses
(a double tier of nylon net from
the hipline down does it).
Nylon satin bow on one hip.
By Vanity Fair, of Du Pont nylon; $9.
Far right: The fresh look of lilac—
in a slip with a long, smoothly-moulded
line, built up in alternate bands
of sheer Du Pont nylon tricot,
nylon lace, embroidery.
By Vanity Fair; $9. *Everything at*
Bonwit Teller; Neiman-Marcus; I. Magnin.


KRBourke

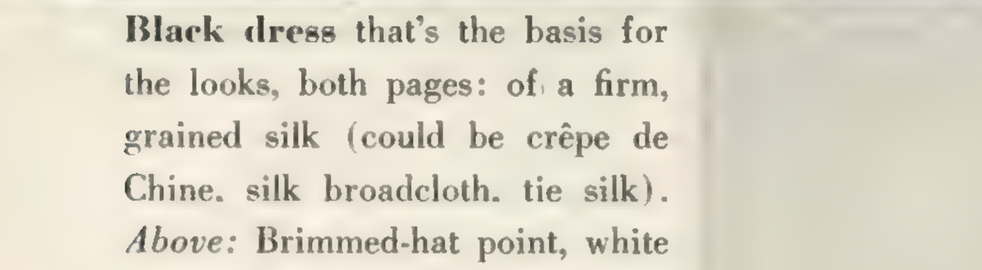


The negotiable black dress

Black + brimmed hat, any day



Black dress that's the basis for the looks, both pages: of a firm, grained silk (could be crêpe de Chine. silk broadcloth. tie silk). *Above:* Brimmed-hat point, white linen—but white felt's an idea; or linen or felt in a colour with everything, even gloves, black. Reverse this: bright shoes (bluish lizard, page 86), black hat. Or: beige hat, gloves. Larry Aldrich dress; Italian silk. About $100. Bergdorf Goodman; Hutzler's. Lilly Daché hat. Customcraft shoes, of Fleming-Joffe lizard, calfskin.





Left: Black organizing print, furs, a belt of patent leather, into a city-daytime look. (A feeling of organization's probably the most wonderful of all the free fashion that comes along with black.) Here, the hat's silk polka dots; the next day's print might be a hat of hound's-tooth checks, Paisley, or flowering silk. Or, a garter-striped silk coat, everything else black. Shoe choice (on): black suède, by Andrew Geller; alternate sketched. also matte black—calfskin, patent leather. By Delmanette, $20: Miss Bergdorf of Bergdorf Goodman. Sally Victor hat. Black-dyed ranch mink jacket by B. Wollman, Lord & Taylor.

Black + one day of good weather

4 looks and 23 other new ideas that put
one dress on a continuous fashion schedule





Black + dinner rose

Above: Dinner rose, rose-coloured and pinned high, on black. The photograph's cropped here for good fashion reason—no hat worn with this degree of dinner dressing. The look glitters via rhinestone bracelets, two and different, plus glittering around the face by means of rhinestone earrings (good around the head here, too—the #4 approach to make-up and hair on page 61). To the theatre this way, with white kidskin gloves, black sandals. Theatre evenings, too, a woman might add a satin evening wrap in any one of the colours that silk roses come in; or she might choose a coat in a "winter" print of roses. An evening that starts with cocktails could use a hat that's not a hat—an airy tulle arrival-cap. Dinner at someone's house: tunic overskirt of black lace (easy to make or have made), a rose tucked in at the waist, directly at front. Weiss bracelets: From Henri Bendel.

KAREN RADKAI



Right: Restaurant-dinner dressing—the look, all-black with one of the grey furs (here, it's a chinchilla bolero wrapping into a little muff around the arm), and a filmy hat. One of the basic ideas to keep black from being too much so—a flurry of different blacks together; in this case, a Lilly Daché organdie turban. *Pavé* rhinestone and pseudo-pearl necklaces: two ropes from Henri Bendel. Other ideas: rhinestones set with coloured stones; rhinestones in gilt settings that sit flat, armature-fashion, low around the neck. B. Wollman Empress chinchilla bolero, Mademoiselle shoes: Lord & Taylor.

Black + black—
summer evenings included

The 1957 suit—less jacket, more fashion





Far left: Beige tweed suit for a city or between-cities life—crisp dab of jacket, a skirt that's gathered the new fullness from the waist. More news gathered here: the lower, wider collar (cue for a blouse—and that's news). Three-piece suit, by Branell, of Anglo wool (the blouse of white piqué), about $160. Best's; Joseph Magnin. Milch bag, also at Best's. Deep cloche of toast-coloured straw, by Emme. Fredelle shoes. Chair: Kagan Dreyfuss. *Left:* Grey flannel buttoned with brass and shaped with an easy elegance. Hip-length jacket that counts a new quota of pockets; slim skirt. By Ben Gershel, in Forstmann wool, $155. At Milgrim; Himelhoch's. Sally Victor hat. Gloves: Mark Cross. Johansen shoes. *Below:* Navy-blue wool suit with a leather-belted hip-length jacket, a folded collar that's relaxed almost into a yoke, an easy line of skirt. This, a fresh young look in any city, soft flattery for an older woman, too (Mrs. Exeter: please note). Suit, by Anna Miller of Meyer woollen, about $255. At Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Hat by Emme. Evins shoes: I. Miller. Bench from Harvey Probber. Robert Barber plants.

KAREN RADKAI



Patterns* worth a twice-over

*new Vogue Patterns, printed, perforated, and *easier* than ever

Sound sewing plan: choose a pattern that's so secure in its fashion, so simple in cut, so fitting to your needs, that it's worth making *twice*. Advantages: you have a tried-and-true silhouette, too good for just one season; and the experience you've gained from dress #1 ought to make dress #2 mere child's play. (Some efficiency experts mig' t cut them both in one fell swoop.) Two repeatable patterns are shown here—these phases, both in cotton.

Right: A shapely shirt dress (nice to have around *any* season), with bloused bodice, sloping collar, full skirt. Could start in silk, be re-run, later, in cotton. Pattern 9073. Striped cotton by Everfast, made crease-resistant by Everglaze. Gilt-linked necklace by Van S.

Left: A soft dress with round yoke, tiny tucks, to make now in sheer wool; next, perhaps, in red or green print (see page 90). Here, the choice is scarlet Supima cotton chiffon, a fabric made by Hope Skillman. Vogue Pattern 9025. *Back views, sizes, page 118.*

VOGUE PATTERN 9025 VOGUE PATTERN 9073

PR GENT



1

Uniform for a holiday: ten new looks



2



5



7



8



3



4



6

9 PAUL HIMMEL



Uniforms here? Hard to find a *less*-regimented gallery of warm-weather dresses than these; but "uniform" because several could form the basis of daily dressing, others, of evening life.

1. Red streak—Irish linen tucked-up from the waist to two yoke-high pockets. $35. By Eloise Curtis. Saks Fifth Avenue; Julius Garfinckel. Amy bow, also at Saks Fifth Avenue.

2. Rattan-printed beige and white silk surah shirt dress—it "buttons" with Chinese knots. $40. By Michael Kent. Franklin Simon.

3. Local or international traveller: crisp brown Belgian linen tweed. $50. By Kane Weill. Bergdorf Goodman. John Frederics hat.

4. Simply this—complete simplicity: white with a bright blue cummerbund. $15. By Sue Brett in Springmaid cotton broadcloth. Best's.

5. Shirt dress, all pleats and softness: bisque-coloured Celanese acetate crêpe. $40. By Jerry Greenwald. Saks Fifth Avenue.

6. Silk sliver: blue and white striping skirt and blouse—the latter, tied up with flat white bows at the back. $26. Kort Lee. Franklin Simon.

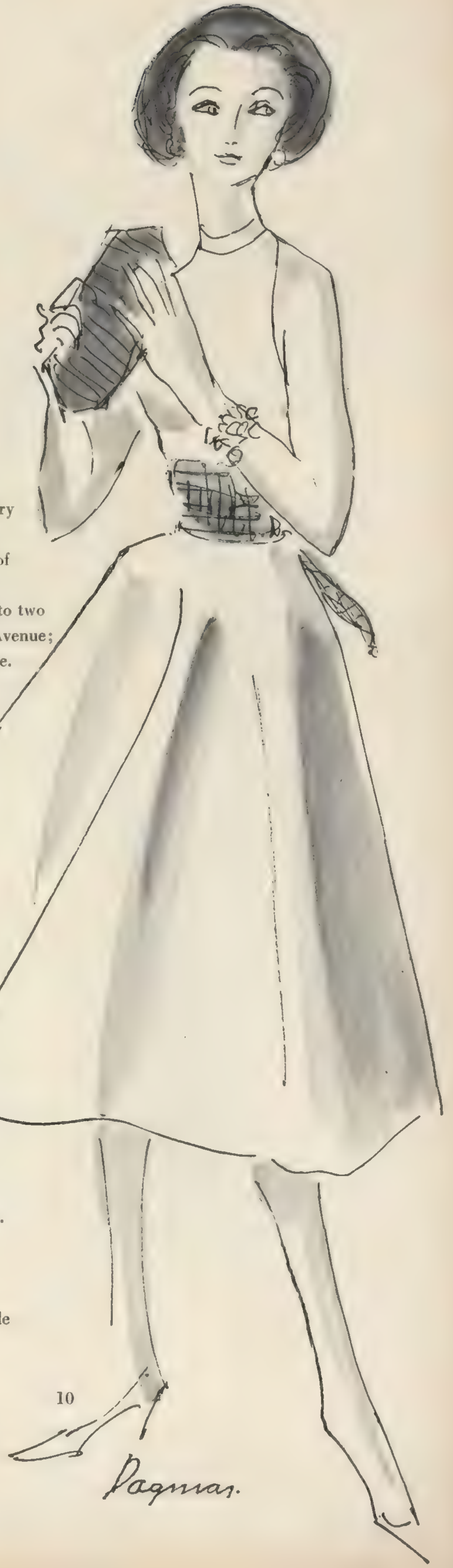
7. Before-dinner mint—pale-green silk shantung, collared and cuffed with ribbing. By Tailored Junior. $25. At Bendel's Young-Timers.

8. Self-sweater dress: white Lowenstein cotton with coral-flowered stripes; the sweater, Orlon. $23. By Gay Gibson. At Altman's.

9. White linen bodice; white-dotted beige chiffon stole and skirt—delicious little-evening dressing. $50. By Eloise Curtis. At Lord & Taylor.

10. Dress that *is* a holiday—white linen-like Avisco rayon (a Folker fabric). Brief top, skirt billowing from a bright silk sash. $40. By Mam'selle. Bonwit Teller. J. P. Allen.

1, 4, 5, 7, 8, 9, and 10: junior sizes.



10

Pagnas.

THE LITTLE BLACK DRESS

in blue and yellow





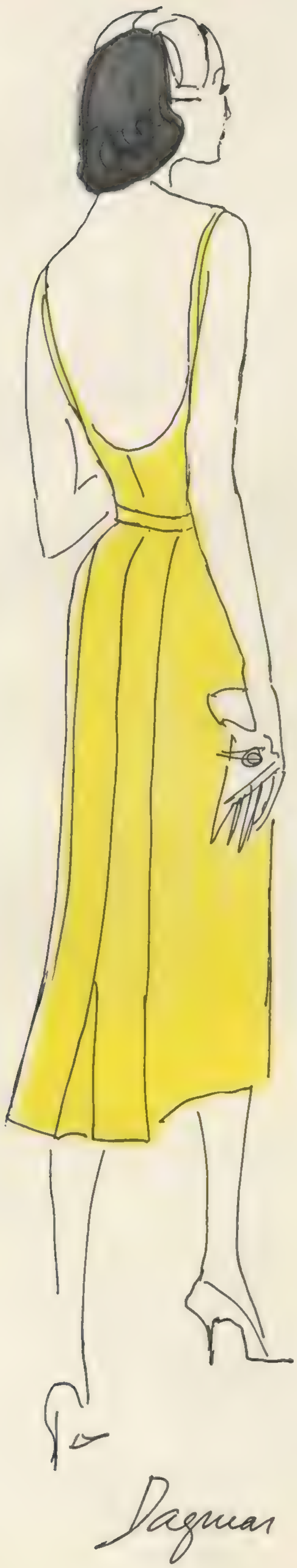


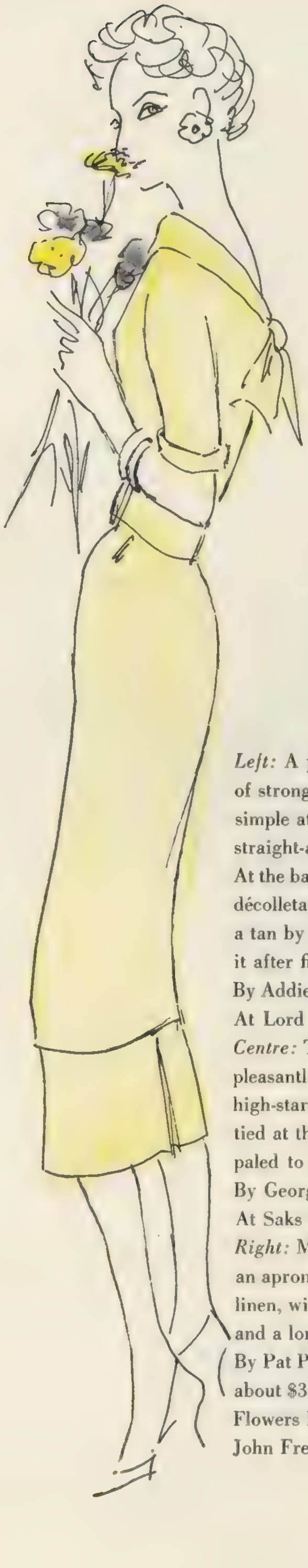
California-bred blues and yellows, operating with the flexibility of black (re: time, place), the constant freshness of black (re: accessory changes).

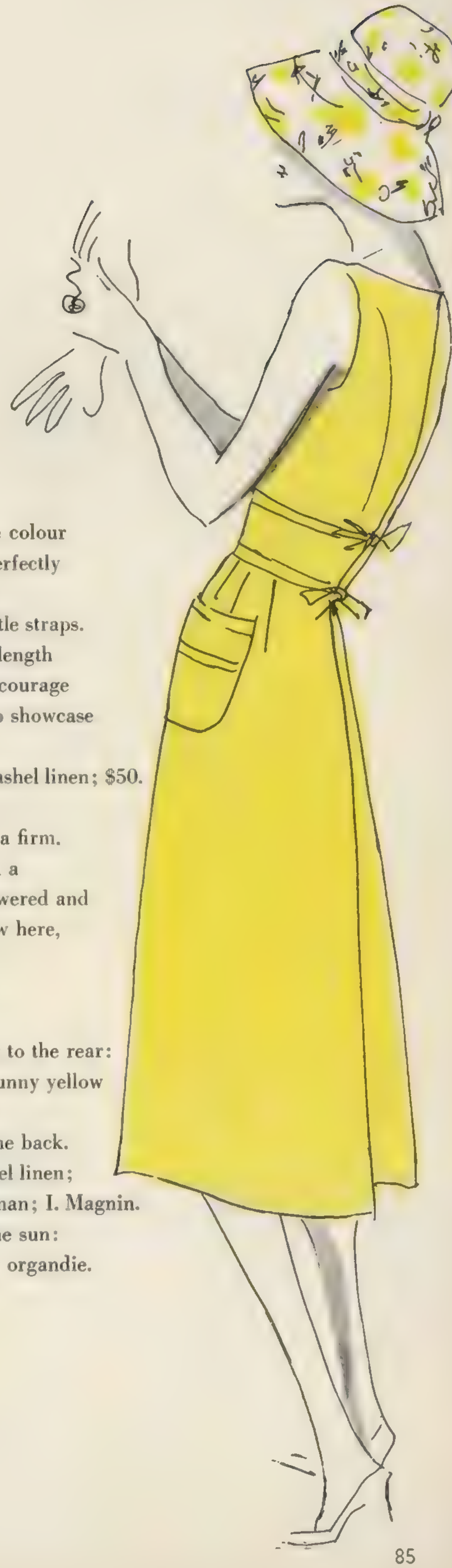
Left: Two blues—aquamarine and turquoise, sprawled over a soft flow of silk georgette. By Marjorie Michael, of Onondaga silk; $70. At Gunther Jaeckel.

Centre: Pale-blue sheath of Swiss handkerchief cotton, spaced into tucks and showered with tiny white dots. By De De Johnson; about $75. At Hudson's; Harzfeld's.

Right: All kinds of easiness, here—easy lines, easy fabric: a thin, powdery blue worsted jersey (for the days this side of 75°). The neckline, an extended yoke, really, curving wide on the collarbone. By Elaine Terry, of Sag-No-Mor fabric; about $25. At Saks 34th; Joseph Magnin. Deep-crowned straw hat: John Frederics.







Left: A pillar of linen, the colour of strong sunlight. This, perfectly simple at the front—high, straight-across neckline, little straps. At the back, a nearly waist-length décolletage (nice way to encourage a tan by day, pretty way to showcase it after five o'clock).
By Addie Masters of Moygashel linen; $50. At Lord & Taylor.
Centre: Two-level dress of a firm, pleasantly grainy silk, with a high-starting cowl that's lowered and tied at the back. The yellow here, paled to straw-blond.
By Georgia Bullock; $70. At Saks Fifth Avenue.
Right: More news forming to the rear: an apron-skirted dress of sunny yellow linen, with two little bows and a long, deep pleat at the back.
By Pat Premo, of Moygashel linen; about $35. Bergdorf Goodman; I. Magnin.
Flowers blooming *above* the sun: John Frederics printed silk organdie.



Remaking shoe plans_ more colour

Free-lancing around from one costume to another now—coloured shoes with really fewer hard and fast rules-of-wearing than a conventional 6AAA.

This page: Offbeat blue shoe to wear with other blues, mauves, greens, pinks; country days, country dinners, in the mild weather. What the red shoe is in fashion—this can be, in the right hands (feet). Fleming-Joffe reptile; suède underlay. About $33. By Julianelli. At Lord & Taylor; L. S. Ayres; Famous-Barr.

Opposite page: Slender Italianate shoes, Americanized. Ribbon-striped linen pump that doesn't see everything all black or all white. For black-and-white pin-dot polka dots; brilliant solid colors like the ones in the bottle. This, $16.

Bright-brown suède and black cobra shoe to put a black suit on a very high fashion level, without very high heels. $17.

Jewelled apricot panne velvet slipper that doesn't dare go out in the rain. But that's about all it doesn't dare—yellows, beiges, ambers, white, make it very much at-home. $13.

Buckled black satin flat slipper with a colour list so long—it's unlistable. $13.

Shoes, this page, by Degas. Saks Fifth Avenue; Harzfeld's.



Flowers for the whole year: 1957 change

Evening prints now: flowering for the year—the whole year. And that's the change. They're as free of the "season" label as fresh flowers in a room—which is what they've become, this winter.

Left: Print dress with its own coat—and its own season (now four-seasons long). Pale, drowsy flowers, warp-printed on white silk taffeta under a screen of stripes as black and neat as black velvet ribbon. Evening costume by Rudolf, about $365. At Bonwit Teller; Woodward & Lothrop; Famous-Barr. Belle-Sharmeer "Sweet Clover" sandalfoot stockings. Satin sandals by Mademoiselle.
Right: A dress that's a winter evening print in winter, a summer print in summer—and delicious either time: roses and olive-green greens on white silk twill, with a cross-tied sash of moss-green velvet. By Estévez, about $90. At Lord & Taylor; Hutzler's; Joseph Magnin.
Jewels on both pages: largely diamonds, from Harry Winston. Both coiffures, designed by Guillaume at Marcel Salon in New York.





Print weather:

an arm's length away

The next fabrics you wear may be these: cottons, linens, silks—all top-lit by a bright sun (or moon). For the non-southbound (and travel-statistics notwithstanding, there *are* a few), these fabrics have point, too—their fresh-fruit colourings will ripen early in many climates this spring, frequently freshened by touches of white. What to look for: cottons that will be used like silk; linens with new texture; tidily printed silks. Individual descriptions of these fabrics are on page 35. Castlecliff jewellery, at Saks Fifth Avenue. Party Pink lipstick for greens, by Primrose House; Hot Coral lipstick for reds, by Revlon.

Print costume: little walking wardrobe

Right: Rare species: a costume that could, if necessary, go-it-alone through the next season. It's a soft, bare dress—but worn with its loose-collared jacket, it's a credible city suit. Black and white cotton print, by Nelly Don, $18 at Hudson's; Dayton's; Frost Bros. White felt hat, John Frederics. Theodor of California calfskin bag. Shoes from I. Miller.





3-climate clothes—
southerly
direction



Left: Taking off from northern hemispheres, azure-blue tweed—one of the new heavenly blues. The new suit-look here: a cropped jacket, firmly-tailored, over a sleeveless sheath dress (blue silk to a high waistline, tweed from then on). Good travellers from now into spring, they could come to earth in any city—the dress on its own, late-day. Costume, about $160, by Herbert Sondheim of British woollen, at Best's; Lillie Rubin; Joseph Magnin. Hat, by Emme. Crocodile bag: Lederer. Kislav gloves, Trifari beads, also at Best's.

Six pages of fashion to handle the sort of climate inconstants you're likely to meet on almost any journey with a destination of south *or* summer. Many of these: photographed in a new sun situation, the Americana Hotel at Bal Harbour, Miami Beach, named and designed as a summary of American décor from North Canada to Peru. One of its good ideas: a string of cabañas—separate apartment suites where you can get away from it all (all except hotel ease, that is) within a few steps of the sea. *Facing page:* Suit change for a cool uncrumpled landing in a warm climate—a suit of blond linen with a light precision in its fit, a spring-morning freshness. Good way to look in a resort town now, in any summer city. Suit, $90, by Clare Potter of Irish linen, at Bonwit Teller; Nan Duskin; L. S. Ayres. Deep Paisley cloche, curving into a tiny brim now, by Emme. MM straw bag, also at Bonwit Teller. The cotton gloves by Dawnelle. *Right:* Travelling together, easily (fine possibilities apart too): casual wool topcoat of muted grey, gold, and white checks and a full-skirted yellow dress of Cone cotton. The costume, by Vera Maxwell, $145, at Saks Fifth Avenue; Neiman-Marcus. The hemp bag by Josef, also at Saks Fifth Avenue.



PRIGENT

Silk—providing its own climate

Four silk dresses that take their own climate with them, in sweater form. They're early versions (not a minute too early if you're southbound now) of the dresses that could play a *daily* part in your wardrobe this year—the easy new silks.

Right: Sleeveless silk shirt dress of yellow and white checks, under its own sweater—yellow Orlon, silk-lined. By Serbin; $35. At Saks Fifth Avenue; Woodward & Lothrop.

Below: Charcoal-grey silk, dotted with white—for a full-skirted dress, and for the borders of the white Orlon sweater. For late summer mornings (lunch in the Gaucho Room of the Americana). By Serbin; $35. Bloomingdale's; Burdine's.



PRIGENT



Left: Dress of white silk with a latticework of palest blue, a touch of sleeve, a deep curve to the neckline (the silk collar's on the blue Orlon sweater instead). Pretty enough for cocktails or informal dinners anywhere the sun's in the ascendant. By Serbin, about $35. At Altman's; Lillie Rubin; Frederick & Nelson. Marvella bracelet, also Altman's. *Below:* Sheath dress of black, taupe, and white striped silk, its deep waistline banded with black polka dots, doubled. Here, the self-sweater's grown into a jacket of silk-lined taupe. (The latter, a linen-like fabric by Burlington, of Avisco rayon.) By Minx Modes; junior sizes. $40. Milgrim.



PRIGENT





Fresh climate in prints—clear, sunny

Above: Red and white silk squares marking the new crispness in prints—and making a dress with the new covered-up look, and its own scarf. By Ellen Kaye of Maxwell silk, $50. In junior sizes. At Milgrim; Stix, Baer & Fuller. *Left:* Blue and white printed cotton that catches almost as much sun tan as a bathing suit (bares the arms and neck and a fair amount of back), but still is dress enough to move off the beach. By Brigance, of Springmaid cotton piqué, $40. At Lord & Taylor; Lillie Rubin. Bracelets—white fake pearls threaded in gilt: Lord & Taylor. *Facing page:* Covered-up shirt dress with a new span of sleeve, wrist to waist. Red and white cotton—good sea change after a morning swim. By Brigance, $50, Henri Bendel; Montaldo's. *Facing page, right:* A dress that could move from resort to city anytime the sun's shining warmly: blue and white silk, striped in all directions and cut with a side-to-side neckline, easily full skirt. By California Girl, $30. In junior sizes. White cotton gloves, by Hansen. All, at Altman's.



PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT... The rich new C. S. Lewis novel, *Till We Have Faces,* in which a wise Greek slave cheered himself up with: "No man can be an exile if he remembers that all the world is one city." ... The scalding, compassionate humour of the Italian movie, *Vitelloni,* in which Fellini has skillfully directed a mural of provincial village life around the poolroom amusements of five spoiled young men. . . . Archaeology, a more intense preoccupation than it has ever been since the great break-throughs in the late nineteenth-century digs, with a range of popular books that read like whodunits; but in spite of the excitement, the loss of certain skills in that there are few young wizards in archaeological architecture, which may mean that if in time another Periclean temple were found lying in fragments, there would be no one to put it together again.

PEOPLE ARE TALKING ABOUT... The recurrent popularity of calypso records, especially with the young who love such authentic calypso as the Cook LP records, "Jump Up Carnaval," "Dance Calypso," and the Brute Force Steelband of Antigua playing "Man Smart, Woman Smarter." ... The shine of Ingrid Bergman in *Anastasia,* a movie of coaxing delight which manages to reduce its original vodka-caviar flavour to "an eternal glass of milk"; the pleasure of Martita Hunt, who plays delectably the lady in waiting to the Dowager Empress. ... The smarty physicists who like to spend an evening with science fiction, especially the new magazine, *Venture,* in which one heroine ended up as "mother of civilized man" and the dialogue may go "You got the geiger, didn't you?"

PEOPLE ARE TALKING ABOUT... The unruly claque at the Metropolitan Opera House and the disturbing members of the audience who break into applause before arias are finished, as though the singers had completed an intricate tap dance at the old Palace. . . . The fiction editor who sent out an appeal, after a gagging number of sweet stories came in, for more "skin and bleed."... Amiable Mike Wallace's slippery eleven o'clock interviews on Du Mont TV with such fascinators as Dali and the editor of *Confidential,* who obligingly showed his bullet wound. . . . "Carpenter's Gothic," a San Francisco guide's description of gingerbreaded houses.

PEOPLE ARE TALKING ABOUT... The ten-year-old who explained the plot of *My Fair Lady* to her younger sister: "It's about a dirty girl who gets remedial reading." ... Victor Borge, more amusing than ever in his marathon conquest of piano techniques. . . . The Columbia University classes of the great Zen Buddhist teacher, Dr. Daisetz Suzuki, who sits in the centre of a mound of books, waving his spectacles with ceremonial elegance while mingling the philosophical abstract with the familiar concrete: "To discover one is a great achievement, to discover zero, a great leap"; or another time: "Have no ulterior purpose in work, then you are free."

Cover for Vogue's 10th Fashions in Living: the replanning of a small New York apartment →

Facing page: This is how it looks now—the sitting room of the apartment that Roslyn Rosier, the distinguished decorator, planned for herself in the space of the top floor of a city brownstone. (Further views, pages 102 and 103.) No serious alterations were made, no tricky spatial illusions even attempted. Occasionally, in fact, Mrs. Rosier has used methods that are downright contradictory to the conventional cramped-quarters school of decorating—the thickly flowered wall covering visible here (cotton, this, and stretched nearly the length of three walls); the taller-than-usual French chairs; the outsize bowls of greens; the enormous antique Dutch candlestick. On three walls, panels of antiqued white pecky cypress are used as wainscoting; on the fourth, they provide excellent background for Mrs. Rosier's collection of early American flower paintings on velvet. The floors: spatter-dashed in two shades of olive green, lightly waxed and, for the most part, left bare. Beyond this: a little slate-tiled terrace, sheltered from the sun by a scalloped canvas awning, and from the house opposite, by steep English barrel chairs. What emerges as a result of Mrs. Rosier's cheerful acceptance of architectural fact, is a well-ordered, completely captivating apartment—charming not *despite* its size, but often because of it.

KERTÉSZ

VOGUE'S FASHIONS *in* LIVING



The thread of the story is LUREX



LUREX® LIGHTS THE SOCIAL SCENE in the newest of colors—White Gold. Its subtle brightness enhances a Clare Potter cocktail dress of sheerest Forstmann wool and lends its shimmering beauty to a handsome linen cloth in palest beige by Fallani and Cohn. The dress at Bonwit Teller, New York; Neiman Marcus, Dallas. Lurex, non-tarnishing metallic yarn made only by the Yarn Division of

The Dobeckmun Company, Cleveland 1, Ohio · New York: 350 Fifth Avenue · London · Amsterdam

DIADEM MINK STOLE BY MAXIMILIAN, JEWELRY BY KRAMER, THE CLOTH BANDED WITH SCHIFFLI EMBROIDERY BY TOBLER AND HOENIG

Remaking a House

Subject of this tenth issue of Vogue's Fashions in Living: the remaking of surroundings—in one case, the replanning of a small apartment; in the other, the remaking of a week-end house. Each tells its own story on the pages that follow, but because some of the lessons learned by the new owners may have wider application, we list some of the problems encountered—and their solutions.

The replanning of a small apartment

THE PROBLEM: Small rooms. *The solution:* To enjoy every inch of them by *not* struggling for "illusions of space." To use charm and tidiness instead of contractors and building changes. To apply the principle of contradiction: massive bed surrounded by lightness in colour and furniture; densely patterned wall covering offset by whitened wainscoting; small-scale table dominated by an outsize candlestick; small bookshelf topped by great antique tôle bucket massed with dried grasses.

THE PROBLEM: No terrace at all—but the basis for one: the roof of a room extending outwards from the apartment below. *The solution:* Turning the roof-top into a terrace by installing slate tiles, low walls.

THE PROBLEM: From the terrace, a poor view beyond. *The solution:* Blocking out much of the view—but none of the air—by means of a tall, sloping awning with a low-hanging valance; blocking out still more of the view with a row of tall-backed chairs.

THE PROBLEM: Long, narrow kitchen. *The solution:* Small-proportioned equipment that hugs the wall—a wall oven; a wall of Pegboard to hold cooking utensils.

THE PROBLEM: Undistinguished floors. *The solution:* For the floor with the most traffic (the latter, of an indoors-to-outdoors variety), bare wooden floor rubbed in off-white paint, spatter-dashed in two shades of olive green, then waxed. For the floor of the littlest room: striped carpeting anchored all around with an unbroken row of enormous brass picture tacks.

THE PROBLEM: To reconstruct walls without reconstruction. *The solution:* Fabric stretched on a board cut to each wall's measurements. (Little actual sewing-machine mileage, incidentally—since the fabric came in a width of fifty-four inches, few seams were required.)

The remaking of a week-end house

THE PROBLEM: A rather small living room—opening onto a magnificent porch, with the best view in the house, but unusable in winter. *The solution:* The whole front of the porch glassed in permanently with Thermopane, sides equipped with louvered windows that can be cranked up in summer, closed in winter; thus creating a spacious all-year room that forms a sort of extension of the living room, and also acts as dining room for the tray-and-little-table meals served in the household.

THE PROBLEM: Hurricanes—the house being right on the beach (after the 1951 hurricane, eight inches of seawater stood in the ground-floor bedroom). *The solution:* Reinforcement of beams throughout; and, in the ground-floor bedroom, a rubber tile floor, and woodwork of marine plywood, that weathered the '51 flooding unscathed.

THE PROBLEM: In the porch room, no colour seemed right because of the strong blue glare from the water on sunny days; white was too blinding, colours didn't mix. *The solution* (on the principle, "If you can't lick 'em, join 'em"): Painting the entire room, walls and ceiling, a soft *greyed* blue that soaks up the glare, picks up the colour of the water. For the same reason—minimizing glare—the planks of the two side decks, opening off this porch room, are painted grey; railings, white.

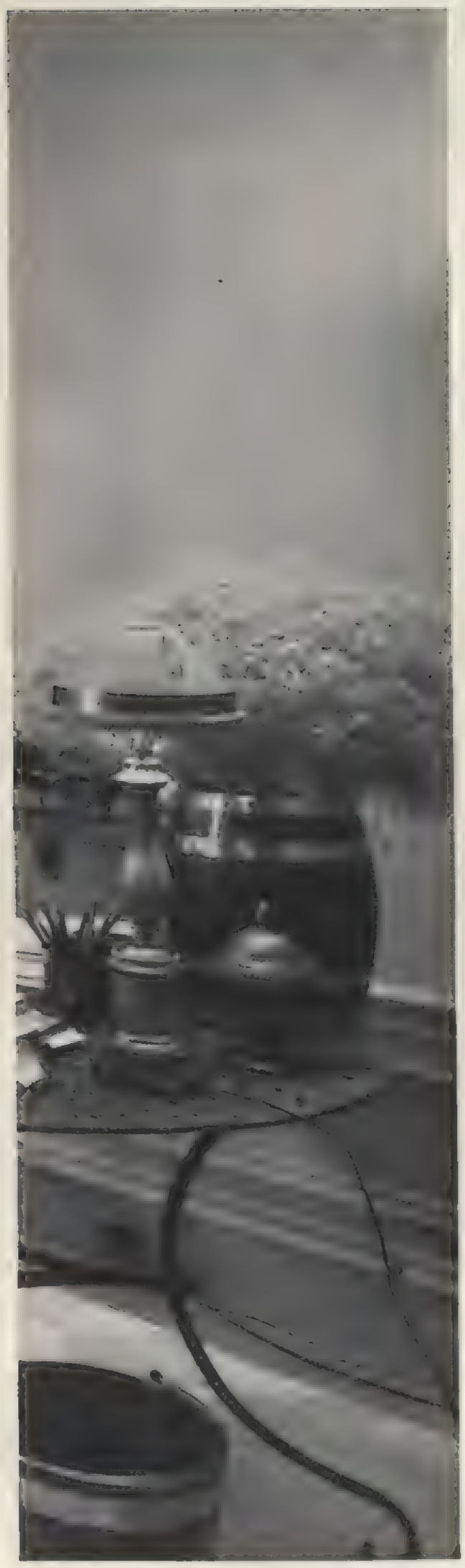
THE PROBLEM: Many friends, and no guest-rooms; the small existing bedrooms on the second floor were needed for other purposes—a studio, a gay orange-and-white dressing-room, additional storage space. *The solution:* Renovating two small houses on the property (one had been a children's playhouse) for guests, who simply drift over for breakfast whenever they like. Eventually, small kitchens may be installed in the guesthouses so guests can breakfast there.





KERTESZ

Left: The catchall room in Mrs. Rosier's apartment: wine cellar, den, extra sitting room, guest room. This, one of the smallest rooms in the apartment, draws its light from a patch of skylight, obscured by a loose hammock of sheer wool. Here again, evidence of Mrs. Rosier's intensely personal decorating system: a giant cigar store Indian (who, as it happens, is a Turk), and such reputedly telescoping colours as deep olive, brick red, black (these all present in a carpet bordered with huge brass tacks). The largest of the antique calipers, incidentally, was used to blueprint this enchanting little room.



REPLANNING A SMALL APARTMENT

continued



Left: In the bedroom, another of Mrs. Rosier's apparent contradictions: a massive antique French canopy bed of black iron. But all around it—lightness: an almost colourless canopy of Belgian linen; bamboo chair; walls sheathed down to a beige dado with rough natural burlap; hemp squares on the floor; windows shaded partly by pale oak shutters, partly by white-striped white seersucker; a towering palm. *Above:* In the foyer-like ell between kitchen and sitting room: an antique Venetian chair; two fabric collages; an old French *semainière* (its seven drawers, made originally to contain seven days' supply of fresh linen, now housing Mrs. Rosier's silver and linens). Above the louvered doors part of an early American weather vane. *Below:* A kitchen that makes use of every precious inch—wall oven, charcoal-grey Pegboard, hung with cooking utensils of copper and red, shades of white throughout.



The porch room, glass on three sides, looks over the water

THE REMAKING OF A WEEK-END HOUSE

Mr. and Mrs. John Rawlings' converted boathouse at Center Island



Aerial view: the beach, the pier



Mr. Rawlings on one of the open side-decks

Looking inland from the porch room towards the living room

RAWLINGS



The living room: butterflies, yarn drawings, an open fire

From an unused boathouse on Center Island, just off the North Shore of Long Island at Oyster Bay, Mr. and Mrs. John Rawlings have made an enchanting summer-and-week-end house that retains its original salt-water, summer-pavilion charm, yet is a comfortable year-'round refuge from the busy lives both lead in New York. (Mr. Rawlings is a famous photographer, Mrs. Rawlings a distinguished fashion designer and illustrator who now paints seriously in oils.) Perched on a slope between lawn and beach, the house is two-storied, white, and supported on the water side by airy-looking stilts (they're actually steel, encased in wood); from it, a long wooden pier juts out into the water—and seems, in summer, like an extension of the house. On the land side are a garage, two smaller houses, now used as guesthouses, some fine old honey locusts, a sloping lawn, and a white arc of driveway. Before Mr. Rawlings bought it in 1948, it was all part of a large country place whose owners had used it as living-quarters for boat crews and a storage place for sailing gear. The Rawlings' stripped away the Victorian gingerbread from the outside of the house, and a good many maritime-looking pipes from the inside; glassed in a large porch, overhanging the pier and the water, to make a weather-tight, all-year

(Continued on following page)



Mrs. Rawlings, at work in her studio



Her wonderful muddle of paints, brushes. jars



Mrs. Rawlings' roses
bloom all summer

—then, are made
into potpourri





Mixing drinks: Mr. Rawlings

One of 4 resident birds—Bimbo, an Australian parrot



WEEK-END HOUSE *continued*

room—the sides can be flung open again in summer by raising the louvered side windows; turned the main storage room on the ground floor into their bedroom, and converted one of the upstairs bedrooms into a studio for Mrs. Rawlings. One of the first things Mrs. Rawlings did was to plant a flower-garden, which now keeps the house filled with flowers from early spring until Thanksgiving—her roses later become delicious potpourris. By now, the house itself is a sort of cheerful potpourri of colour and interest: of oranges and blues and Mexican pinks, of odd bits of pottery and glass, sea shells and butterflies, collected from all over the world, of books and paintings, and exquisite pieces of needlepoint done by Mrs. Rawlings. In the porch room, the walls and ceiling are painted a greyed blue, and the floor covered with woven squares of natural hemp. The furniture is bleached wood—oak, ash, birch; the curtains. blue-and-white striped ticking hung from brass rings; and the three comfortable sofas are covered in sailcloth—one orange, two blue. (One may share a sofa with any or all of the Rawlings' three dogs and four birds, all at liberty.) Opening in from this porch room is the living room, where, on winter week ends, an applewood fire burns in the grate, and a superb butterfly collection—bought intact by Mr. Rawlings in France—hangs over an orange sailcloth sofa. On the mantelpiece, bright-coloured yarn drawings made by Mexican schoolchildren stand below a Tchelitchew drawing of Pegasus. Also in this room are the television set, hi-fi equipment, and the Rawlings' library of 4,000-odd records. Life on week ends is pleasantly relaxed; generally, the house is full of guests—five can stay in the guesthouses, and, in summer, more are apt to arrive at odd times both by land and water. Food is wheeled on rolling carts from the kitchen—which is equipped with a deep freeze, a Roto-Broil, and usually at least one helper—and served on trays that fit the tops of small tables, so the meal can be eaten anywhere a guest pleases. There may be a cold buffet of beef, ham, tongue, chicken, and a huge salad; or a marvellous hot lobster casserole, its recipe acquired by Mrs. Rawlings from the local fish-market; or a dish of *spaghettini* and clams with garlic and butter, made by Mr. Rawlings—the clams, raked up early that morning just offshore.

RAWLINGS

Mr. and Mrs. Rawlings' bedroom, on the ground floor of their week-end house at Center Island, used to be the main storage room of the boathouse, and occupied the whole floor—except for a row of bathhouses running around the outside, which have been preserved. Now, closets and a bathroom have been built in, and the huge doors at one end (which once admitted masts and sails. carried in from the beach) are made into windows, curtained in blue sailcloth. The bed—actually two three-quarter-size beds pushed together—is covered with coarsely-woven cotton, striped in orange, tobacco-brown, and white. Over it hang some of Mrs. Rawlings' paintings, unframed; the sea shells on the table were gathered in Samoa, Fiji, Jamaica, Haiti, Mexico. The walls are white, and the floor, polished red rubber tile—which proved its worth after the 1951 hurricane, when eight inches of salt water flooded the room, causing absolutely no damage.

EGGS: Common sense and 8 recipes

BY HARRIET VAN HORNE

Besides being a triumph of pure form, an egg is the most private, the most tidily sealed substance in the world. Inside its pristine shell are all the elements necessary for life. A cook who abuses an egg has no reverence.

There is only one requirement for a good egg: it must be fresh. An egg should be fresh the way linen left to dry on sunny clover is fresh. It should be—as they say of certain fine, young wines—very clean in the mouth. In plain fact, this ideal egg should be no more than a week old; it should await your pleasure in the refrigerator, in a closed box or a covered dish.

How do you tell a fresh egg? One way is to drop it into a pan of water. If it sinks like a stone, it's fresh. If it bobs, don't eat it. But this test is no clue to flavour. An egg can sink and still not be fresh enough to poach nicely. Actually, the only positive way to test an egg is to break it open. Does the yolk stand up smartly? Is it round, pert, and clearly defined? It should be. If the yolk sprawls, if the white inclines to be cloudy or watery, the egg is past its prime.

Zoologists, geneticists, scientific farmers, chefs, and people who like good food know that the inside of a brown egg is just like the inside of a white one. So do most people of average common sense. But you still hear, now and again, a decisive voice telling the grocery clerk, "... And a dozen eggs, *brown, please.*" This last is always added with an air of connoisseurship.

Brown, white, or speckled, there are certain directions to be followed in the preparation of eggs. Never wash an egg. If you do, you'll rub off the protective coating that helps to keep it fresh. Never beat eggs in an aluminum pan or bowl. It darkens them. Cook eggs slowly, *always*. A hastily cooked egg, like an overcooked egg, is tough. Devilled eggs, or hard boiled eggs in any form, should be taken in moderation, like strong drink.

Instead of drably poaching an egg in plain water, poach it in chicken broth, milk, consommé, or even the liquor left in the pan after you've cooked a fresh vegetable. If, while poaching an egg, you stir the liquid in one direction only, the egg will not spread. If you use one of those fancy egg poachers with small aluminum cups, and I do, line each cup with butter. When making a meringue, add a pinch of baking soda or cream of tartar to the whites. They'll stand up whiter and stiffer.

If you're making something grand that calls for six or eight egg whites, make use of the yolks as soon as possible. One way is to poach them until firm, then mash them or put them through a sieve with a little salt. This gives a beautiful golden garnish for green vegetables, soups, or salads. Mix them with chopped parsley or chives to sprinkle on baked white fish. You'll find these rich grains good in cream sauce, too.

An egg or two, whisked about in a cup and then added to a pan of hot chicken broth, just before serving, gives a fine soup. On a cold night, a beaten egg stirred into a bowl of broth can turn an appetizer into a complete meal. Add a bit of chopped parsley, a drop of lemon juice, a dash of celery salt ... serve with thick, buttered toast.

For sauces and gravies that look poor and thin, a beaten egg yolk is the perfect thickening agent. A word of caution: never add an egg yolk to a piping hot sauce. It will curdle and you'll have a fine mess. Set the pan over cold water to cool a bit or pop it into the refrigerator for five minutes. Then add the egg slowly and keep stirring. (The same word of caution applies to sour cream.)

The recipes that follow are based on the assumption that you already know how to boil, poach, and—if you must—fry an egg. Scrambled eggs, with variations, are covered in one basic recipe.

SHIRRED EGGS

Melt two teaspoons of butter in small ramekin or shallow dish. Over a low flame atop the stove, brown a piece of bread in the bubbling butter, bread from which you've trimmed the crust. Then break two eggs into the dish. Pour some hot (but not boiled) heavy cream over the yolks. Put the dish into a moderate oven to finish cooking. Or, if you want a quick, bubbly dish, slide it under the broiler flame for a minute. Remove as soon as the yolks are set. Don't let them harden. Serves one.

BAKED EGGS WITH CHEESE

With a cookie cutter, cut rounds of white bread and equal rounds of cheese, preferably Gruyère. Sauté the bread in butter until it turns a delicate brown. Remove from the butter; add salt, pepper, and perhaps a little celery salt; top with a round of cheese. Place these, cheese side up, in a buttered Pyrex or earthenware dish; then add more seasoning, eggs, and a bit of butter. Bake until the yolks are set.

SWISS STYLE EGGS

Melt half a stick of butter (⅛ lb.) in a baking dish. Break into this six eggs. Start cooking them over a low flame. Cover with Swiss cheese (thin slices) and a half cup of cream. Add seasoning and bake in moderate oven. Serve with salt sticks, French bread, or biscuits. Serves three.

EGGS BENEDICT

For Sunday breakfast, lunch, or light supper, here is one of the best egg dishes ever devised. I have no idea who Benedict was, but somewhere there ought to be a plaque honouring his genius.

Traditionally, eggs Benedict are served on toasted English muffins. They taste even better, I find, on toast made of thick, unsliced bread, preferably the kind made by the woman known at my house (with the gravest respect) as Mrs. Pepperidge.

Toast this fine rich bread, putting it under the broiler flame if you've sliced it—as I usually do—too thick to fit in the pop-up toaster.

On the toast put thin, pink slices of ham, ham you have sautéed lightly in butter with a few drops of white wine or cider. On the ham, one or two poached eggs. And over all, a generous ladling of rich Hollandaise sauce. To complete the dish you are supposed to add one perfect, slender slice of black truffle. At my house we've managed to eat the eggs Benedict for years without the truffle. Reason: that we lack the pig. For, as Mrs. Dione Lucas once remarked, "The best way to find truffles is to send a pregnant pig into the forest."

Hollandaise sauce can be the touch that makes the dish or it can be the lathery gelatinous glob that defaces it. The secret of good Hollandaise is to make it slowly and not get into a fret over it. Anxiety spoils more dishes than ignorance.

Here is the recipe I like best:

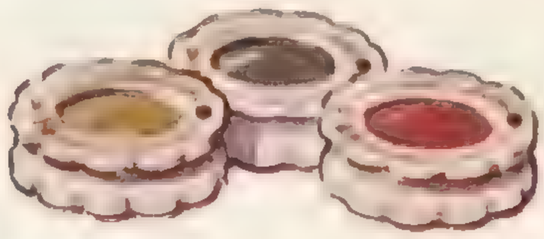
(See page 113)



SHEER GOLD PAT-A-CRÈME

A delicate, sun-blessed color that prophesies a whole new look in make-up. Introduced by Miss Arden in a fresh, even more finespun version of Pat-A-Crème, her famous foundation that tenderly covers every flaw and enhances the beauty of the skin. A perfect make-up for all day—it stays fresh indefinitely. 2.00

Its golden allies: Sheer Gold Lipstick, 1.50
Duet Lipstick, 2.50. Sheer Gold Cream Rouge, 2.00
Brun Clair Eye Shado, 2.00
Sheer Gold Eye Shado, 2.50





Elizabeth Arden

LONDON NEW YORK PARIS

Ask to see Elizabeth Arden's Invisible Veil Face Powder—the finest powder in the world. 5.00, 2.75 *prices plus tax*



Wonderful way to stretch a Holiday

a leisurely "weekend" to

Europe

—less than 5 days on the world's fastest liner,

s.s. UNITED STATES



Dine in 11 languages, like Mr. and Mrs. Charles B. Wrightsman of Palm Beach. Lavish menu features fine foods and wines from 5 continents. If you wish, special diets can be arranged.



"Wonderful arriving so rested!" Mr. and Mrs. Lawrence Litchfield, Jr. of Pittsburgh make a vacation out of an ocean crossing on the s.s. AMERICA. He is Vice President of Alcoa.



Mr. and Mrs. John W. Griswold, John, Jr. and Brehon on the UNITED STATES. He is Mgr., Export Dept., GM Overseas Operations. For more active hours—3 playrooms, shipboard sports, 3 orchestras.



Internationally known concert pianist, Mme. Sari Biro, entertains informally on the s.s. UNITED STATES. "A grand ship. It's a pleasure to sail on her. My compliments on the excellent service."



Spring and fall sailings are top choice with many smart travelers such as Mr. and Mrs. E. Franklin Hatch of Pelham Manor, N. Y. Here, they relax with daughter, Mrs. Gary R. Dunn.

No finer food and service afloat or ashore



Consult our Authorized Travel Agents or

United States Lines

One Broadway, New York 4, N. Y. Tel. DIgby 4-5800

s.s. United States World's fastest liner, sails from New York 12 noon: Jan. 23*, Feb. 9*, Feb. 27*, Mar. 15*, Apr. 2*, and regularly thereafter. Arrives Havre early morning the 5th day, Southampton, same afternoon. *First Class $350 up; Cabin $220 up; Tourist $172 up.*

*Also arrives Bremerhaven 6th day

s.s. America Offers extra hours of leisure at sea. Sails from New York Feb. 1, Feb. 21, Mar. 16, Apr. 6, Apr. 26, and regularly thereafter. 5½ days to Cobh, 6½ to Havre, 7 to Southampton, 8 to Bremerhaven. *First Class $295 up; Cabin $200 up; Tourist $165 up.*

Offices also in: Baltimore, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Norfolk, Philadelphia, St. Louis, San Francisco, Seattle, Toronto, Vancouver, Washington, D. C.

REMAKING YOUR MEASUREMENTS

(Continued from page 57)

and you'll be amazed how, as the muscles are toned, the inches come off. Of course, when you first begin, your muscles are apt to be tired and loose [she didn't say flabby] and it takes a little while to build up a really good contraction."

The dials went higher. I peered up from my pillow and watched, as from another body, the regular flips and jumps of my own muscles. After we played that game for a while, I said greedily, "Could we try the waist region?" We could, and Miss Muriel obligingly took off the hip belt and started over again on my waist, where she arranged six round pink pads, black on the inside and again sprayed with water, over the motor points in my midriff. The dials went higher this time, and the muscles rippled at a faster pace, contracting and uncontracting like overstimulated blowfish.

"Do you have to diet?"

"Not necessarily, but for people who do diet the machine can produce a loss in *inches* about six times as great as diet alone, and where they want it."

Impressed, I curled out of my pads and cords and fingered the machine affectionately. How much in dollars? The answer in full was $199.50 with an 18-month guarantee, free counselling service about figure problems; or without the abdominal belt (which only serious tummy cases need—other people can use the pads), it costs $184.50. The great unspoken bonus, of course, is the fact that one can use the Relax-A-cizor any time and almost any place.

In the interests of further research, I decided to reveal myself as a Vogue editor. Mr. Ressler, a casual, nicely collegiate Vice-President of Relax-A-cizor, Inc., explained the principle of the machine: "It affords selective exercise by electronic impulse applied at the motor points of the body—not the fat spots, but the motor points. Then, by teaching muscle memory, it restores the tone and the firm, lithe lines you see in a young person. In other words it builds a living girdle from the muscles.... You know," he said, "it's really an unselfish purchase; your husband can use it, too. It's marvelous for taking down that extra flesh around the middle."

I had noticed in one of Miss Muriel's little booklets a system for hooking men into the Relax-A-cizor for an electronic back rub, and I said I was sure my husband would love it. Mr. Ressler said, obligingly, "Why don't we lend Vogue a machine for a week, so you can see how you like it?"

At home, alone with the machine—alone, that is, after relentlessly driving off a helpful five-year-old and a vastly entertained husband—I confronted the beauty belts and pads. The first time out, it was a struggle—like learning to do up pin curls, or change the attachments on the vacuum cleaner. An infuriating snatch of Edgar Guest flashed through my mind: "Somebody said that it couldn't be done . . . So he buckled right in with a trace of a grin...." Adrenalin flowed. I buckled right into my pink belts, and revved up the dials. Ho, I lit a cigarette. Well, after all, hadn't I defeated the vacuum cleaner years ago?

"A wonderful place for women"

At Elizabeth Arden's red-doored salon, everything seemed a good deal easier and less overwhelming than I might have anticipated. Lots of pink, lots of clear, uninsipid blue. Attractive people, deliciously scrubbed and powdered; direct, friendly, but not at any time *unnervingly* friendly. Here and there, a few women, in between massages or exercise classes, had dropped into chairs with books or newspapers. Nobody had that repressed beauty-salon look that means, "Oh, Lord, why did I let them do it?"

The director of the exercise classes, an interesting blonde, came out to meet me, wearing a short silk jersey exercise suit. I outlined my problem, and she explained the wide range of possible approaches to it.

The first part, however, is the same for everyone. Any woman who comes in to correct bad proportions is weighed and measured—chest, bust, waist, diaphragm, abdomen, upper hip, buttocks, thigh, mid-thigh, knee, calf, ankle, arm. Her posture is examined, because bad posture

(Continued on page 112)



LAKE OF COMO—TREMEZZO

To know Spring at her Lovely Best

See Italy first

Radiant landscapes awakening to new beauty . . . renewed activities in cities and towns where art and architecture bring past centuries vividly alive . . . all bid you welcome to the loveliest of springs . . . spring in Italy. Family Group transatlantic rates make it less expensive to enjoy a springtime trip . . . and you'll find appealing economies adding to the pleasure of travel within Italy. Domestic air rates are very low . . . luxurious motor coaches provide inexpensive tours . . . 15 and 30-day tickets permit unlimited rail travel . . . special coupons procure gasoline at reduced costs for motorists bringing their own cars. Wonderful food . . . fine hotels . . . lovely things to buy! See your Travel Agent now!



SIENA

IF YOU CAN VISIT ITALY BEFORE MARCH 15

you'll save even more with the Italian Tourist Economy Plan. Sold only through Travel Agents here in the United States.

ENIT

ITALIAN STATE TOURIST OFFICE—E.N.I.T.

21 East 51st Street, New York 22, N. Y.

CHICAGO—333 N. Michigan Ave.

NEW ORLEANS—International Trade Mart SAN FRANCISCO—St. Francis Hotel



REMAKING YOUR MEASUREMENTS

(Continued from page 111)

can make even a thin woman look ten pounds heavier than she is. A short medical history is made up, with special attention to heart, blood pressure, menstrual periods, operations.

The favourite program here seems to be a combination of diet, massage, posture correction, and exercise—straight physical exercise unless there is a medical reason or an overruling personal bias against it. In place of exercise, or sometimes to supplement it, one can have a machine treatment: the machines, various and intriguing, include a Shake-A-Way table (you lie on it, and, as it wiggles, a technician uses a small mechanized hand roller on bulgy areas); a Shake-A-Way chair especially for hip and thigh problems; an amazing contraption in which the subject stands between two rotating series of rollers that break down solid fat; a Dewar machine which does spot reducing by electronic impulse acting on the muscles.

Massages break down into two general types: reducing and relaxing. Both kinds improve circulation. Besides these, there are a variety of special baths, among them paraffin baths which will take off a pound or two at the first go.

The possibilities are broad. The exercise director, or her equivalent, usually suggests, on the basis of figure and weight analysis and medical history, what one *ought* to have. I was given a small, neat dressing room and asked to strip, put on a clean blue jersey tank suit (it did *not* have a swimming pool smell), a white cotton coat, and paper slippers. Then, locking the door behind me, I went into the exercise room where I was weighed, measured all over, cased for posture faults and shown in the mirror just what mine were, and how exercise—tailored for me and done to music—could change them. The hip problem reared again, upper and lower hip. Suggested action: exercise plus an hour of massage or exercise plus half an hour of Shake-A-Way. This would mean two sessions a week in the salon and doing the exercises for twenty to thirty minutes a day at home. Cost for ten such sessions: roughly $80 to $100.

The length of time any given woman will need to accomplish the change she wants depends on a number of factors (mostly on her). No fixed promises are made by the salon, but ten sessions, I was told would show me, if I cooperated, impressive results.

Naturally, many women prefer to compromise on a plan that will do them some good and at the same time prove compatible with their personal views on time, money, diet, and expendable effort. Part of any Arden plan is an almost Greek attitude about making the cultivation of the body uplifting and pleasurable, as well as ritualistic. There's a subtle flow of balm in the atmosphere that makes you begin to feel you're a really rather remarkable you. Maybe not beautiful, but not at all bad.

Just before I left, I stood for a moment in the reception room, casting ill-concealed and wildly covetous glances over some faintly Byzantine jewellery from the Arden *boutique*. One of the girls said, "Isn't this a wonderful place for women?" Seemed fine to me, just fine.

A way for every pocketbook

At Helena Rubinstein's, which came next on my Cook's tour of the bulge-busters, a strong-minded, seriously methodical woman can be launched on the way to a better figure in a single day. Launched, that is. From there on in, she's on her own. "One Day of Beauty" costs $30 and is a completely private course. The figure or measurements phase (and there are others, such as make-up, hair-styling, et cetera) begins with a physical check by the salon doctor, an efficient dark-haired woman named Dr. Ettinger; in about nine cases out of ten she will prescribe a diet—not, however, according to Miss Mala Rubinstein, "a morbid or starvation diet." For people of "ferocious appetite," or even moderately ferocious, she will probably suggest a supply of Helena Rubinstein Reduce-Aids, vitamin-based pills to inhibit appetite. After the medical and diet conference, the one-day woman has a lesson in correct posture and exercise with the "Beauty-Stretch" line. By pursuing faithfully the recommendations made, and by doing the suggested exercises regularly, she can improve her figure at home. The woman who tries this must be a stern plugger.

For women of medium will power and with more time to spend, there is the Glamour School, a five-day program with two hours each day (or evening) of classwork. Cost: $25. Diet and exercises are prescribed for each pupil's special requirements. (Again, much of the program concerns non-figure problems—skin, hair, and so on.) In a week, naturally, with good instruction—and the instruction here is good—one can fall into an exercise routine fairly successfully; the task of continuing at home alone is considerably simplified. None of that holding the book in one hand as you execute a full torso swing.

Neither of these prospects really interested me, since I wanted to concentrate just on shape, and if I had to exert myself, I wanted someone to nag me—enchantingly, amusingly, politely—for more than a week. Most of all I wanted desperately to see results before I lost heart.

For *that*, I was told, my best bet was a combination of diet, exercise, and massage, and at the beginning I ought to come in two or three times a week, each time for about an hour and a half. In between I must do the suggested exercises at home. Although massage alone might help, or paraffin baths, or passive exercise with a machine—all possible here—the top recommendation was diet, exercise, and massage.

"Would I," I asked, "see some results after six sessions of exercise and massage, if I cooperated by eating sensibly and doing some exercise at home?"

"Yes, definite results would be apparent." It seemed like a hopeful start. The price for six sessions was roughly $50. If the exercise was against the grain (with me, it always would be), at least it wasn't volleyball; I could do it privately; and then, as sweet reward, have a lying-down massage.

Miss Charlotte, head of the exercise section, carried me off to her mirrored lair. Mirrored, I soon learned, so that everyone can check her own movement. An exercise incorrectly executed, I was told, will accomplish nothing; it may even work in reverse. I remembered Agnes de Mille saying that it was impossible to teach ballet on TV; it can be demonstrated, but not taught, because

(Continued on page 118)

EGGS

(Continued from page 108)

HOLLANDAISE SAUCE

Place a glass bowl or small Pyrex dish over the bottom part of your double boiler. Let the water be very hot, but not boiling. Beat three egg yolks to a froth. Slowly add—stirring all the while—a half cup of melted butter and one tablespoon of lemon juice.

If the sauce is too thick you may thin it out with a few teaspoons of hot water. I stir the sauce with a wire whisk until it thickens and remove the bowl from the hot water as soon as the desired thickness is reached.

Many cooks serve Hollandaise with no seasoning whatsoever. (Others make what I regard as a ghastly error by adding tarragon vinegar, garlic salt, and other items that don't belong.) I season the sauce with a little salt, white pepper, celery salt, and a small dash of paprika. Once I added sherry, but nobody complimented me on the sauce that day. Some recipes suggest it, however.

EGGS AU GRATIN

For this dish you'll need to whip up a sauce Mornay; that is, a simple cream sauce with grated cheese. Melt three tablespoons of butter over a low flame. Blend in two generous tablespoons of flour. Stir in, very slowly, one cup of milk or cream. Add two tablespoons of grated Parmesan or Swiss cheese, or, even better, a blend of the two.

Break eggs into a buttered dish, cover with Mornay sauce and toasted bread crumbs. Cook in a moderate oven for 10 minutes.

PLAIN OMELETTE

For years my omelettes had a way of turning into scrambled eggs. If I'm not quick and careful, sometimes they still do. The trick seems to be this: you push back the omelette from the sides of the pan with a fork to permit the liquid to run into the hot butter. The inside of the omelette should be fairly liquid. I have also found that I can not make an omelette of more than four eggs. It simply won't fold.

Melt a tablespoon of butter in a skillet with rounded edges. Break three or four eggs into a bowl and beat with a fork or a wire whisk. Don't use your egg-beater. Put in pan, over low flame. When the bottom appears to be done and the edges start to pucker, slide it onto a hot plate and fold it. When you finally master the folding trick, you'll feel wonderfully smug and wish you had a hot poker to brand the lovely thing, as they do in France.

Fillings for omelettes, or for sandwiches: chopped herbs, cheese, chicken livers, and asparagus tips. The mixtures you fold into an omelette should be hot. I sauté them in butter first.

Almost nobody makes sweet omelettes for dessert. I discovered them only recently myself. They're delicious and, somehow, rather festive. The procedure is the same as for other omelettes with this exception: use little salt and, of course, no pepper. For two eggs, add one teaspoon of fine granulated sugar. Sprinkle top with more sugar and glaze with a piece of butter. Or, a variation I like, pour a little warm maple syrup over it. Or a little Bar-le-Duc you have warmed in a pan with a teaspoon of cognac. Strawberry jam or any kind of preserves may be folded inside the omelette.

SCRAMBLED EGGS

Melt in a skillet or a well-greased double boiler one generous tablespoon of butter. Beat in a glass bowl three eggs, a dash of salt, freshly ground pepper, and three tablespoons of heavy cream. Pour this mixture into the sizzling butter. As soon as it begins to set, stir with a fork. Turn out the flame just before the eggs begin to acquire that thick, sticky look. They should be gently coagulated. Before serving, add a generous piece of butter.

To this recipe I always add one more ingredient—in the mixing. That is a pinch of savoury. Of all the herbs in my cupboard, none seems to bring out the clean, fresh taste of eggs as savoury does.

You can, of course, add scraps of ham, crisp, broken bits of bacon, mushrooms, chicken livers, chopped parsley or chives, bread crumbs, virtually anything. But I'll take the pinch of savoury with lots of freshly ground pepper. Serve on hot toast.

EGGS IN MUFFIN TINS

Grease a muffin tin lightly. Curl two strips of lightly sautéed bacon inside each cup. Break an egg into each little bacon-lined nest. Season with salt and pepper. Bake in a moderate oven, and serve on fried bread, preferably slightly stale bread, edges trimmed, done to a golden brown on both sides. You may serve such eggs with Mornay or Hollandaise sauce but they're just as good plain, perhaps better.



MADAME DACHÉ has just arrived from Europe with her collection of the most fabulous hosiery colors every created for American women with a flare for high fashion. Grace your legs with Daché nylons for that certain *je ne sais quoi.*

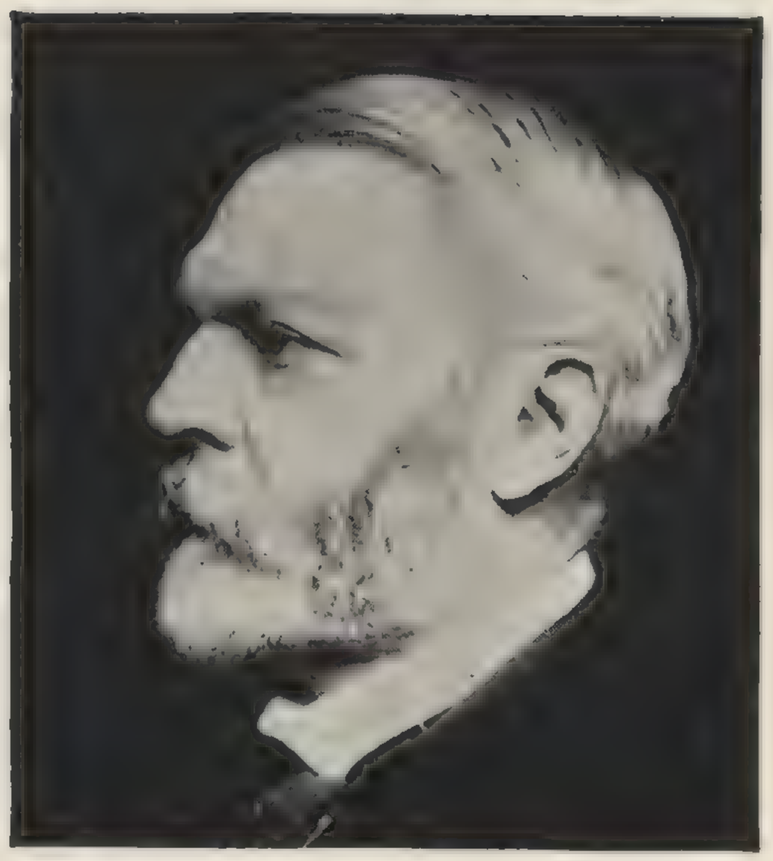
Lilly Daché's DUO-WEAR® Twin-Thread stretch and conventional sheers. Twice the wear in every pair! $1.95 pair
Lilly Daché's superb seamless sheers . . . $1.95 pair
Lilly Daché's dress sheers, conventional or stretch . . . $1.65 pair
Lilly Daché's dutiful business sheers . . . $1.50 pair

At leading stores everywhere

Chadbourn Gotham, 401 Fifth Ave., N. Y. C.

Lilly DACHÉ
PARIS ROME NEW YORK





The man who wouldn't give up

500 MASSED ROCKETS shook the brand-new Brooklyn Bridge, screamed up into the May evening and showered the city with red and gold.

While behind a darkened window, a big, gaunt man sat and watched, too crippled and painwracked to attend the opening day festivities for the bridge.

This was a pity, for he had built it.

Which means that when money gave out, Chief Engineer Roebling pleaded for more. When disturbing changes of plan had to be made, Roebling fought them through. And when a hundred panicked men were trapped under the East River in a flooded caisson, Roebling saved them.

Spinning the giant steel spiderweb not only exacted 13 years of Roebling's life, from 1870 to 1883, but very early in the game it crippled him forever with the caisson disease.

But he never gave up, saw the job through to the end. His were the courage, skill and vision that make Americans a nation of great builders—a strong, growing nation. And a nation whose Savings Bonds rank with the world's finest investments.

For the constructive strength of 168 million Americans stands behind these Bonds. This is why, when you buy U.S. Savings Bonds, our Government can absolutely guarantee the safety of your principal—to any amount—and the rate of interest you receive.

You cannot get a better guarantee than that. Why not invest in U.S. Savings Bonds regularly—where you bank or through the Payroll Savings Plan where you work? And hold the Savings Bonds you have.

Part of every American's savings belongs in U. S. Savings Bonds

PUBLIC SERVICE ADVERTISING COUNCIL

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

STRESS

(Continued from page 55)

First, you have to know yourself. As Logan Pearsall Smith once wrote: "How awful to reflect that what people say of us is true!" Yet it is well worth the effort and humiliation, for most of our tensions and frustrations stem from compulsive needs to act the rôle of someone we are not. It is well established that the mere fact of knowing what hurts us has an inherent curative value. Psychoanalysis has demonstrated the soundness of this principle.

But what we are dealing with here are the diseases of adaptation. Our failure to adjust ourselves correctly to life-situations is at the very root of the disease-producing conflicts. All this is well known about mental reactions, but to "know thyself" includes the body. Most people fail to realize that "to know thy body" well has an intrinsic curative value. Almost everyone has had, at some time or another, some insignificant allergic reaction of the skin, cardiac palpitations, or intestinal upsets; any of these can cause serious illness through psychosomatic reactions merely because not knowing what is wrong makes us worry.

The tweezer of stress is three-pronged. Whether we suffer from a troubled mind, a disease of the kidney, or a boil on the skin, careful study of the condition will usually reveal it to consist of three major elements.

1. *The stressor*, the external agent which caused the trouble by acting directly on the mind, the kidney, or the skin.

2. *The defensive measures*, such as the hormones and nervous stimuli which encourage the body to defend itself against the stressor as well as it can. In the case of bodily injuries, this may be accomplished by putting up a blockade of inflamed tissue in the path of the invading stressor. Mental stressors are met with corresponding complex emotional defensive responses which can be summed up as the attitude of "not being done in."

3. *The mechanisms for surrender*, such as hormonal and nervous stimuli, which encourage the body not to defend itself. For instance, not to put up blockades of inflamed tissue and to ignore emotional stressors.

It is surprising how often a better understanding of this tripartite mechanism of disease production can help us to regain our balance. We can often eliminate the response to the stressor ourselves once we have recognized its nature, or we can adjust the proportion between active defense attitudes and measures of surrender in the best interest of maintaining our balance.

18. What happens when we are keyed up?

Everyone is familiar with the feeling of being keyed up from nervous tension. This process is quite comparable to raising the key of a violin by tightening the strings. We say that our muscles limber up during exercise and that we are thrilled by great emotional experiences; all this prepares us for better peak accomplishments. On the other hand, there is jitteriness when we are *too* keyed up. This impairs our work and even prevents us from getting a rest.

19. What happens physically when we are alerted?

Being keyed up is a true sensation with a physiochemical basis. It has not yet been fully analyzed, but we know that at times of tension our adrenals produce an excess, both of adrenalines and of corticoids. For example, a person who is given large doses of cortisone in order to treat some allergic or rheumatoid condition often finds it difficult to sleep. He may even become abnormally euphoric, that is, carried away by an unreasonable sense of well-being and buoyancy, which is not unlike that caused by being slightly drunk. Later a sense of deep depression may follow.

It has long been known that not only mental excitement (that communicated by a rioting mob or by an individual act of violence) but even physical stressors, such as a burn, could cause an initial excitement which was followed by a secondary phase of depression. Identifiable chemical compounds that the hormones produced during the acute alarm-reaction phase of the G.A.S. possess this property of first keying up for action and then causing a depression. Both these effects may be of great practical value to the

(Continued on page 116)



Exciting New
"Good Looks" Cream
for the whole family

ESOTÉRICA is the exciting new "good looks" cream for the whole family.

FOR MOTHERS—it fades weathered brown spots that make hands look old. Fades other blemishes—even wrinkles and age lines—caused by weather or neglect. Keeps skin as beautiful as it can be.

FOR FATHER—it cleanses and shrinks clogged enlarged pores, particularly those about the nose—often the first sign of coarsened middle-age skin for men.

FOR THE TEEN-AGER—it makes blackheads and outward acne pimples disappear. A clear, smooth, fresh complexion.

Esotérica performs all these services because it acts under the surface of the skin where most troubles start. Greaseless—fragrant—you'll use it day or night on face, neck, arms or hands. Developed recently by a trustworthy 36 year old laboratory. Already recommended by over 500 of America's leading department stores and thousands of better drug stores.

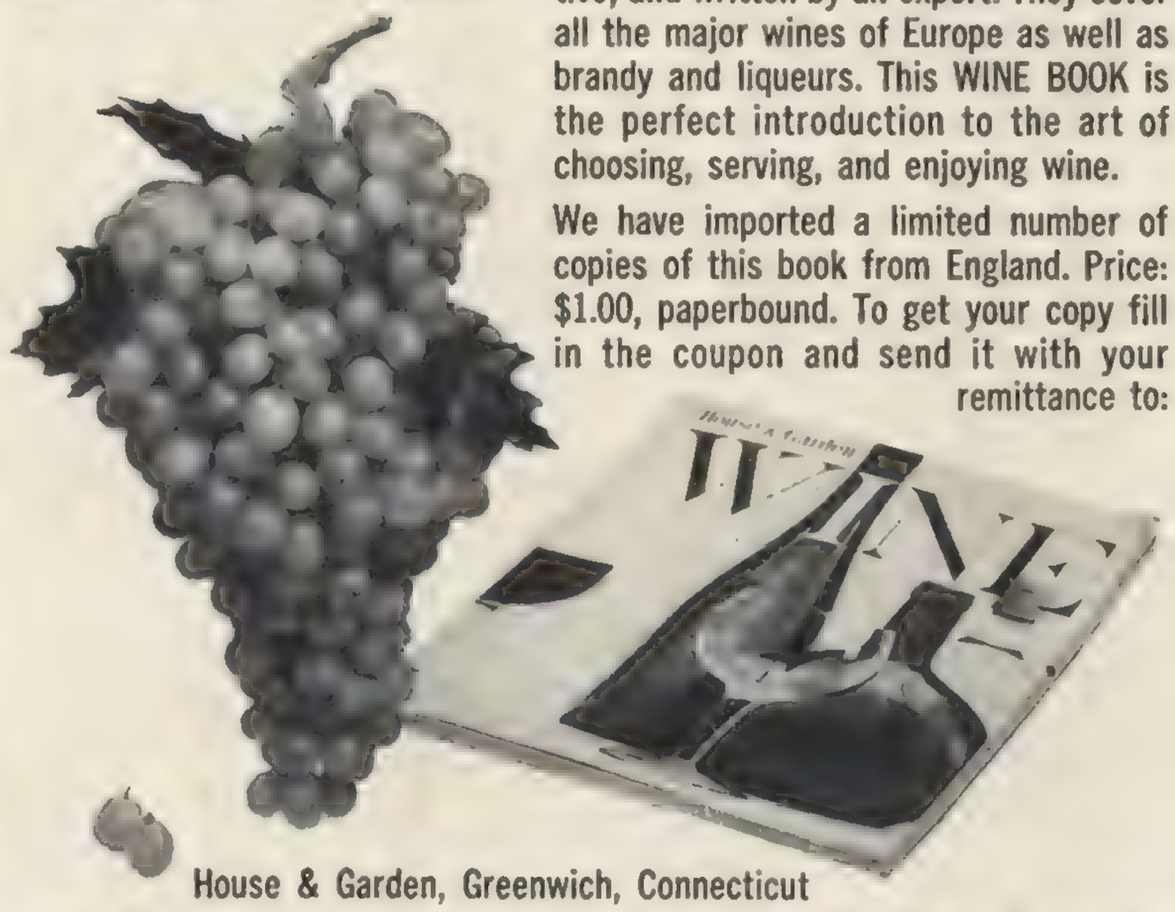


If your favorite dealer does not yet have Esotérica, his wholesaler can rush it to him. Or you can order directly from the manufacturer—$2.20 cash with order prepaid. To promote good looks for your whole family get Esotérica today.

MITCHUM COMPANY, Dept. E-308, Paris, Tennessee

British House & Garden's

WINE BOOK



The British edition of House & Garden has recently collected in one attractive illustrated book their articles on wine. There are 26 chapters, each one brief, informative, and written by an expert. They cover all the major wines of Europe as well as brandy and liqueurs. This WINE BOOK is the perfect introduction to the art of choosing, serving, and enjoying wine.

We have imported a limited number of copies of this book from England. Price: $1.00, paperbound. To get your copy fill in the coupon and send it with your remittance to:

House & Garden, Greenwich, Connecticut

Please send me ..... copies of the House & Garden WINE BOOK @ $1.00 each.

Name_____

Address_____

City_____ Zone_____ State_____

☐ I enclose my remittance on the understanding that House & Garden will pay postage charges.

☐ Please send COD (U. S. only). I will pay postage.

V11557

STRESS

(Continued from page 115)

body. It is *necessary to be keyed up* for peak accomplishments but it is equally *necessary to be keyed down* in the secondary phase of depression which prevents us from carrying on too long at top speed. (We do not yet know enough to justify regulating our emotional key by taking hormones.)

It is instructive to know that stress stimulates our glands to make hormones which can induce a kind of drunkenness. Without knowing this, no one would ever think of checking his conduct as carefully during stress as he does at a cocktail party. Yet he should. The fact is that *a man can be intoxicated with his own stress hormones.* This sort of drunkenness may have caused much more harm to society than the other kind.

We are on our guard against external intoxicants, but hormones are parts of our bodies; it takes more wisdom to recognize and overcome the foe who fights from within. In all our actions throughout the day we must consciously look for signs of being keyed up too much—and we must learn to stop in time. Watching our critical stress-level is just as important as watching our critical quota of cocktails. More so. Intoxication by stress is sometimes unavoidable and usually insidious. You can quit alcohol and, even if you do take some, at least you can count the glasses. We ought to keep track, in the same way, of our stress-alarm signals. Curiously, the pituitary is often a much better judge of stress than the intellect.

20. How can we tune down?

It is not easy to tune down when you have reached your stress-quota. Activity or deviation and rest must be judiciously balanced, and every person has his own characteristic requirements for rest and activity. Besides, simple rest is no cure-all. (To lie in bed all day is not relaxing for an active man.)

21. What has stress research taught about the healthy balance between rest and diversion?

It is most fundamental that no one part of the body be disproportionately overworked for a long time. Stress seems to be the great equalizer of activity in the body. It helps to prevent one-sided overexertion. To carry a heavy suitcase for a long time without fatigue you have to shift it from one hand to the other occasionally. Here local stress, manifested as muscular fatigue, is the equalizer.

In analyzing our stress-status we must always think not only of the total amount of stress in the body but also of its proportional distribution between various parts. If there is proportionally too much stress in any one part, you need diversion or deviation. If there is too much stress in the body as a whole, you need rest.

22. What is the importance of deviation?

Deviation is the act of turning something aside from its course. Deviation is particularly important in combatting purely mental stress. Everyone knows how much harm can be caused by worry. The textbooks of psychosomatic medicine are full of case reports describing the production of ulcers, hypertension, arthritis, and many other diseases, by chronic worry over moral and economic problems. *Nothing* is accomplished by telling such people not to worry; they can not help it. They need deviation.

By high-lighting some other problem, through deviation or by activating the whole body, the source of worry automatically becomes less important in proportion. *You must find something to put in the place of the worrying thoughts to chase them away*—that is deviation or generalized stress. If a person undertakes some strenuous task which needs all his attention, he may still not forget his worries, but they will certainly fade. Nothing makes unpleasant thoughts more effectively pass than conscious concentration on pleasant ones. Many people do this subconsciously, but unless you know about the mechanism of deviation, it is difficult to do it well.

Incidentally, another practical and important aspect of deviation is the development of competition between memory and learning power. It seems that to some extent newly learned facts occupy the place of previously learned or subsequently learnable ones. Consequently, there is a limit to how much you can burden your memory with; and trying to remember too many things is certainly one of the causes of psychological stress.

I make a conscious effort to forget immediately all that is unimportant and to jot down data of possible value. Thus I manage to keep my memory free for facts which are truly essential to me. I think this technique can help anyone to accomplish the greatest simplicity compatible with the degree of complexity of his intellectual life.

23. How much innate vitality have we?

Every living human being has a certain innate or natural amount of adaptation energy or vitality. This can be used slowly for a placid and lengthy life or rapidly during a short and more stressful, but more demanding and enjoyable existence. Let me add now that the choice is not entirely ours. Even the optimum tempo at which we consume life is largely inherited from our predecessors. Yet, what is in us must out; otherwise we may explode at the wrong places or become hopelessly hemmed in by frustrations. The great art is to express our vitality through the particular channels and at the particular speed which nature foresaw for us.

This is never very easy, but here again intelligent self-analysis helps. We have seen, for instance, how deviation, not complete rest, may be the best solution for a person who has temporarily overworked only one channel of self-expression. But if you are doing too many things, though not too much of any one thing, the problem is one of excessive general stress. This can be met only by rest. It can not be handled either by deviation or by more stress. Here the great remedy is to learn how to enjoy laziness and how to sleep. (I have often tried to enjoy laziness, but I have never succeeded.)

24. What is your formula for insomniacs?

A stressful activity which has come to a *definite* stop prepares you for rest and sleep; but one which sets up self-maintaining tensions keeps you awake. But what can you do to regulate psychological stress that keeps you awake? If you suffer from insomnia, there is no point in telling yourself, "Forget everything and relax; sleep will come by itself." It does not.

Sheep-counting, warm baths, and so forth, are only of help to those who have faith in them. It is during the whole day that you must prepare your dreams, if you are subject to insomnia. The recipe for sleep preparation is a combination of the following:

1. Do not let yourself get carried away and keyed up more than is necessary to achieve the momentum required in the interest of self-expression. If you get keyed up too much, your stress reaction may carry over into the night.

2. Keep in mind that the hormones producing acute stress are meant to alarm you and key you up for peak accomplishments. They tend to combat sleep and promote alertness during short periods of exertion. They are not meant to be used all day long. If too many of these hormones are circulating in your blood, they will keep you awake. Insomnia has a *chemical basis* which can not easily be talked away after it has developed. At night in bed it is too late to prevent it from developing. Be especially careful to avoid the senseless repetition of the same task when you are already exhausted. If you get yourself deep in a rut, you may not be able to stop, and mentally you will keep on repeating your routine throughout the night.

3. Nature likes variety. Remember this not only in planning your day but in planning your life. Remember also that insomnia is a powerful *stressor* in itself.

Protect yourself against stress at night, not only by cutting out too much light and noise, cold or heat but by avoiding, where possible, emotional upsets. Never allow yourself to be under the kind of self-perpetuating stress during the day that may automatically go on throughout the night.

the smartest move you can make...



VOGUE PRINTED AND PERFORATED PATTERNS

Change to Vogue Patterns.
Use the modern pattern
that is printed and perforated.
Always the smartest, now the easiest
with no margins to cut off.

Vogue Pattern #1355.
Paris Original by Griffe.
Available at leading
department stores and
better fabric shops.



hat—Mr. John

See the I. Doctor advertisement on page 38



REMAKING YOUR MEASUREMENTS

(Continued from page 112)

in order to learn physical things, one must have an instructor close by to push and pull and correct, by physical means, the wrong movements.

Then Miss Charlotte introduced me to the "Beauty Stretch," a short pink, rubbery line with loops at each end. The first exercise consists of flattening out against a wall (feet a few inches out from the baseboard, hips tucked under, with buttocks, waist, shoulders, neck, head in a perfectly straight line touching the wall). In this position—for me, moderately uncomfortable—you grasp the loops of the "Beauty Stretch," pull it out to its full length without actually stretching it and raise the line above your head, touching hands to the wall; then bend forward and back. This is the beginning of posture correction. Other tricks with the line followed—one as simple as lifting it high over the head and walking around the room, feeling the raised rib cage, taut shoulders, pulled-in stomach. The line is both a control and an aid; it keeps arms in the proper relation to other movement, and, frankly, it keeps you interested. It's a trick, and a good one. The variations go on and on; many of them are printed in a Rubinstein booklet which, with the rubbery line, can be used at home. Every woman, Miss Rubinstein had told me earlier, should do ten minutes of planned exercise a day just to *keep* in trim.

"Exercise," Miss Charlotte told me, "is very fashionable now. A year ago about 50% of our people exercised; now 75% exercise. The only real problem is getting people to take the first lesson. I work with everyone individually, and I have never had anyone say, 'Miss Charlotte, I don't like your exercises.' "

Looking back on my week, I realized that every one of the methods I had tried, different as they were, had created a space in my day when my mind was diverted from an extremely busy, often rattled routine, and generally cleared and stirred up along with whatever happened physically. It began to seem less like time devoted to my own vanity—and more like sound therapy.

VOGUE PATTERNS

(Back views, yardages, sizes of the Patterns on pages 80-81)



Above, left: The shapely shirt dress, Pattern 9073, for sizes 10 to 18 (31 to 38). In size 14, for its first appearance in silk (39" width), you'd need 5¼ yards. The repeat performance in cotton (35" width) will require 5¾ yards. These figures for longer sleeves. Price, 75c.

Above, right: Soft, scooped dress, Pattern 9025, for size 10 to 18 (31 to 38). In size 14, 6⅝ yards of 35" cotton is ample—this allows for a deep hem that makes the full skirt hang in nice, rounded ripples. In 59" wool, the requirement is 4¾ yards. Price, 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.



If your quest be beauty... EATON'S

FINE LETTER PAPERS

In trend-setting fashions ... in Open Stock classics. At fine stores everywhere.

EATON PAPER CORPORATION PITTSFIELD, MASSACHUSETTS



Beautiful Hair

BRECK



6 ounce Plastic Bottle 85¢

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

Soft, shining, easy to manage hair is beautiful hair. A Breck Shampoo helps bring out the natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you purchase a shampoo, select the Breck Shampoo for your individual hair condition. A Breck Shampoo leaves your hair thoroughly clean, lustrous and beautiful.

The Three Breck Shampoos are available at Beauty Shops, Drug Stores, Department Stores and wherever cosmetics are sold.

Copyright 1956 by John H. Breck Inc.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · LOS ANGELES · OTTAWA CANADA